











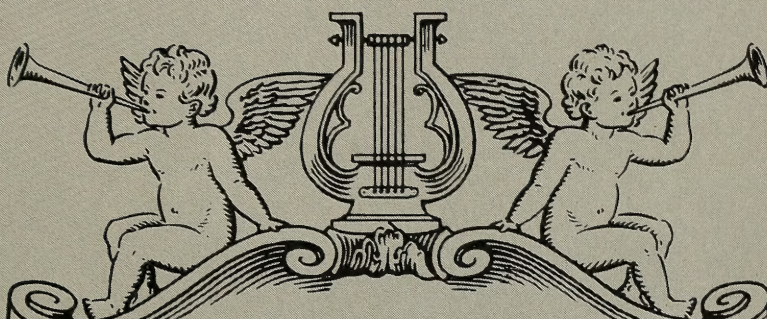






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99th SEASON



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SYMPHONY  
ORCHESTRA

SEIJI OZAWA

*Music Director*





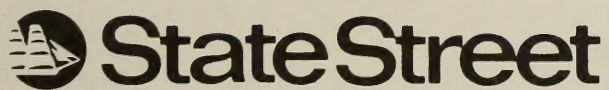
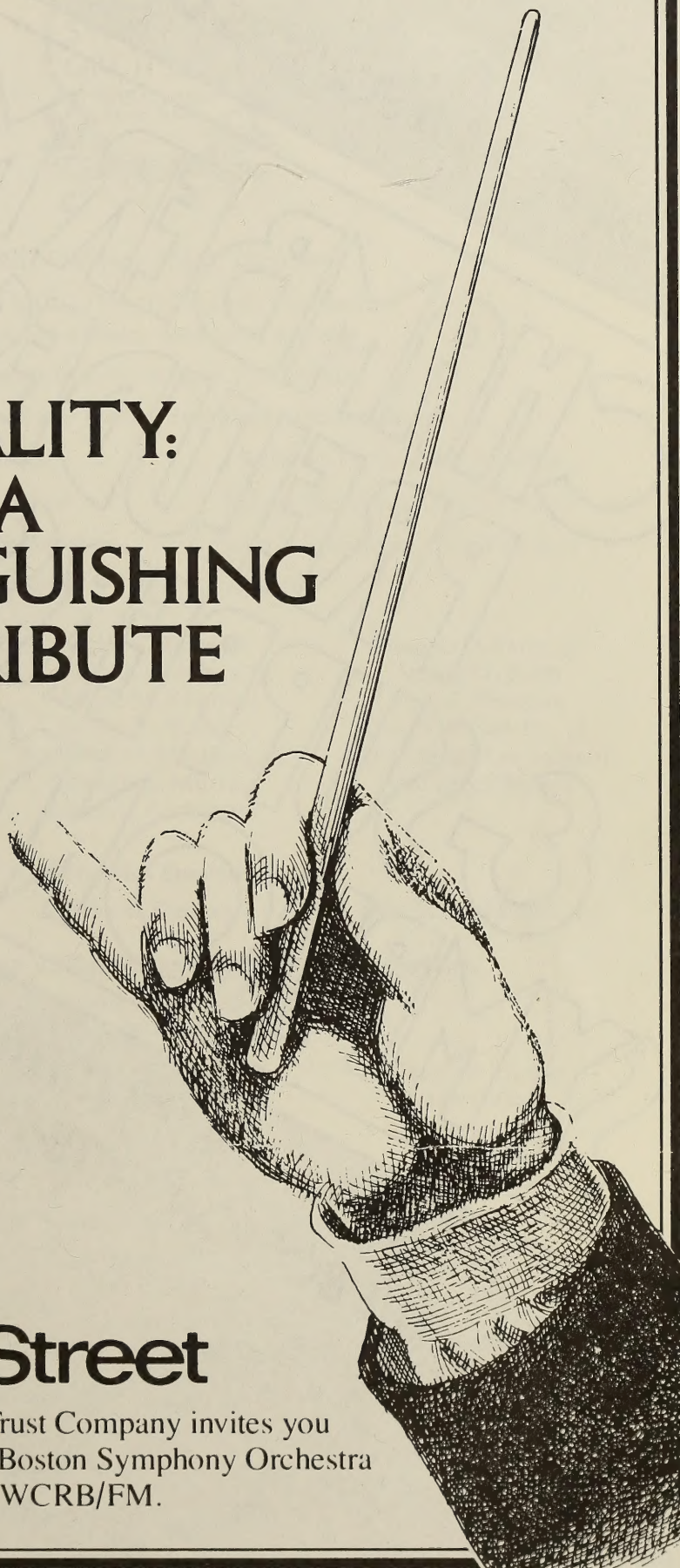
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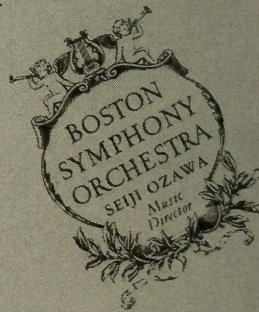
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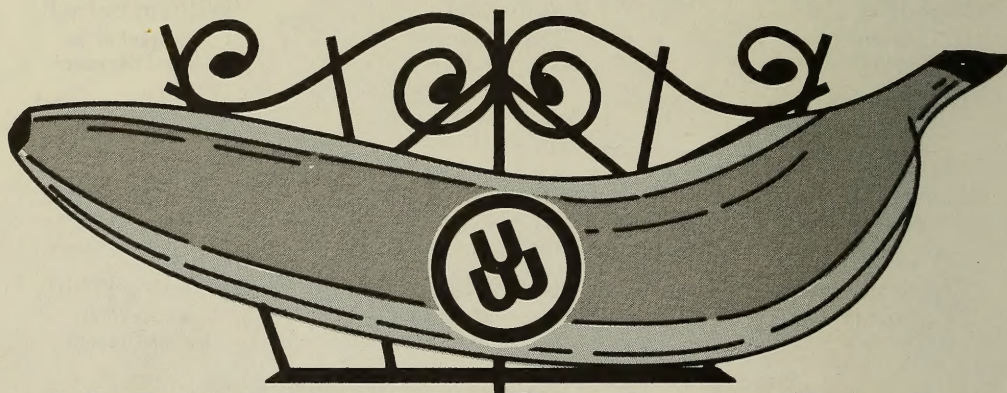
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# BSO

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## BSO's European Festival Tour

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The Boston Symphony Orchestra's European tour, 24 August to 8 September, was its first ever devoted exclusively to appearances at the major European music festivals, playing in close proximity to such orchestras as the Berlin Philharmonic and the Vienna Philharmonic, and was marked by an extremely high level of music-making, high spirits, and an almost unexpected level of audience and critical acclaim. The tour included the Salzburg Festival, performances at Lucerne, Montreux, and Besançon, appearances in Belgium at Brussels and Ghent, and the Berlin and Edinburgh festivals. Tour repertoire highlights included the complete ballet scores of Bartók's *Miraculous Mandarin* and Ravel's *Daphnis and Chloé*, and, in Salzburg and Berlin, Berlioz's *Damnation of Faust*. The Orchestra received a \$125,000 grant from Technics, a division of Japan's Matsushita Electric Industrial Company, to help fund the tour; this grant was the first major international grant the BSO has ever received.

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## Joseph Silverstein and the BSO

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This season marks Joseph Silverstein's twenty-fifth year with the Boston Symphony Orchestra: he joined the Orchestra in 1955 under then Music Director Charles Munch, became Concertmaster in 1962 under Erich Leinsdorf, and was named Assistant Conductor at the beginning of the 1971-72 season under William Steinberg. BSO listeners, orchestra members, and staff note this anniversary with considerable pride and thanks.

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## Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra is pleased to continue its samplings of Boston-based art. Each month a different gallery or art organization will be represented by an exhibition in the Cabot-Cahners Room, and the first half of the season includes:

2 October - 29 October  
29 October - 27 November  
27 November - 27 December  
27 December - 21 January  
21 January - 18 February

Impressions Gallery  
Art/Asia  
Decor International  
Polaroid  
Art Institute of Boston



## Information for Friends

Friends' Post-Concert Receptions will be held 4 October and 6 October and will allow you to meet the artists in the Cabot-Cahners Room.

The Fanfare Luncheon and Fashion Show celebrating the opening of the 1979-80 Boston Symphony Season will be held Friday, 5 October at 11:30 a.m. at Boston's Colonnade Hotel.

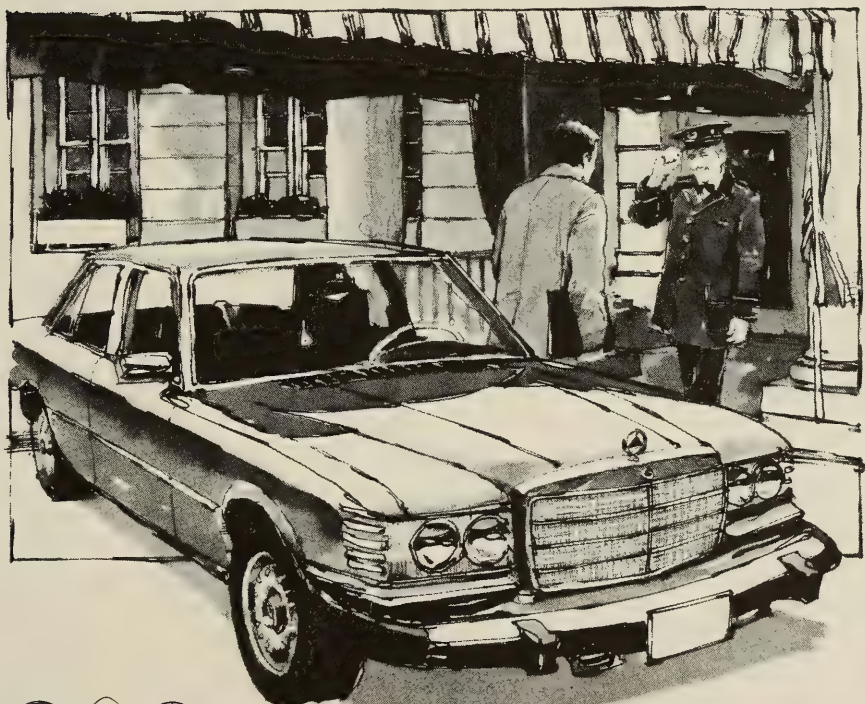
Stage Door Lecture dates, all Fridays, are 12 October, 7 December, 11 January, 29 February, and 28 March. At the first, at 11:45 on 12 October, Luise Vosgerchian will focus on that day's program.

The Council is again presenting a series of Pre-Symphony Suppers for Friends of the BSO:

Tuesday 'B'	23 October, 27 November, 22 April
Tuesday 'C'	13 November, 11 December, 1 April
Thursday 'A'	15 November, 7 February, 3 April
Thursday '10'	18 October, 10 January, 13 March
Thursday 'B'	17 January, 21 February, 27 March

Please call the Friends' Office at 266-1348 for further information.

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.





## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein  
*Concertmaster*  
*Charles Munch chair*

Emanuel Borok  
*Assistant Concertmaster*  
*Helen Horner McIntyre chair*

Max Hobart  
Cecylia Arzewski  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Sheldon Rotenberg  
Alfred Schneider

\* Gerald Gelbloom  
\* Raymond Sird  
\* Ikuko Mizuno  
\* Amnon Levy  
\* Bo Youp Hwang

### Second Violins

Marylou Speaker  
*Fahnestock chair*

Vyacheslav Uritsky  
Michel Sasson  
Ronald Knudsen  
Leonard Moss  
Laszlo Nagy  
\* Michael Vitale  
\* Darlene Gray  
\* Ronald Wilkison  
\* Harvey Seigel  
\* Jerome Rosen  
\* Sheila Fiekowsky  
\* Gerald Elias

\* Ronan Lefkowitz  
\* Joseph McGauley  
\* Nancy Bracken

\* Participating in a system of rotated seating within each string section.

### Violas

Burton Fine  
*Charles S. Dana chair*

Patricia McCarty  
Eugene Lehner  
Robert Barnes  
Jerome Lipson  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo  
Michael Zaretsky

\* Marc Jeanneret  
\* Betty Benthin

### Cellos

Jules Eskin  
*Philip R. Allen chair*  
Martin Hoherman  
*Vernon and Marion Alden chair*

Mischa Nieland  
Jerome Patterson

\* Robert Ripley  
Luis Leguia  
\* Carol Procter  
\* Ronald Feldman  
\* Joel Moerschel  
\* Jonathan Miller  
\* Martha Babcock

### Basses

Edwin Barker  
*Harold D. Hodgkinson chair*

William Rhein  
Joseph Hearne  
Bela Wurtzler  
Leslie Martin  
John Salkowski  
John Barwicki

\* Robert Olson  
\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer  
*Walter Piston chair*

Fenwick Smith  
Paul Fried

### Piccolo

Lois Schaefer  
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg  
*Mildred B. Remis chair*

Wayne Rapier  
Alfred Genovese

### English Horn

Laurence Thorstenberg

### Clarinets

Harold Wright  
*Ann S. M. Banks chair*

Pasquale Cardillo  
Peter Hadcock  
*E flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt  
*Edward A. Taft chair*  
Roland Small  
Matthew Ruggiero

### Contra Bassoon

Richard Plaster

### Horns

Charles Kavalovski  
*Helen Sagoff Slosberg chair*

Charles Yancich  
Daniel Katzen  
David Ohanian  
Richard Mackey  
Ralph Pottle

### Trumpets

*Roger Louis Voisin chair*  
Andre Come  
Rolf Smedvig

### Trombones

Ronald Barron  
Norman Bolter  
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth  
*Sylvia Shippen Wells chair*

### Percussion

Charles Smith  
Arthur Press  
*Assistant Timpani*  
Thomas Gauger  
Frank Epstein

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Bernard Zighéra  
Ann Hobson

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# Boston Symphony Youth Concerts

Harry Ellis Dickson, Artistic Director

## 1979-80 Season

### Three Mondays at 10:15 A.M.

November 5  
January 7  
March 31

### Three Fridays at 10:15 A.M.

November 16  
January 11  
April 11

### Three Saturdays at 11:00 A.M.

#### *Series "A"*

November 10  
January 12  
March 29

#### *Series "B"*

November 17  
January 19  
April 5

Additional Information at Box Office or  
call Youth Activities Department at 266-1492 for a brochure.

Price for each Series \$10.00. No Single Tickets Available.



## BOSTON SYMPHONY ORCHESTRA

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**Seiji Ozawa**, *Music Director*

Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season

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Thursday, 4 October at 8

Friday, 5 October at 2

Saturday, 6 October at 8

Tuesday, 9 October at 8

**SEIJI OZAWA** conducting

**BEETHOVEN**

Symphony No. 5 in C minor, Opus 67

Allegro con brio

Andante con moto

Allegro —

Allegro

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### INTERMISSION

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**RAVEL**

Pavane pour une Infante défunte

(Pavane for a dead Infanta)

**RAVEL**

Shéhérazade, Three poems for voice and orchestra

Asie

(Asia)

La Flûte enchantée

(The enchanted flute)

L'Indifférent

(The indifferent one)

**FREDERICA VON STADE**

**RAVEL**

Bolero

Thursday's, Saturday's, and Tuesday's concerts will end about 9:45 and Friday's about 3:45.

Deutsche Grammophon, Philips, RCA, and New World records

Baldwin piano

Program materials for the Pre-Symphony Chamber Concert begin on page 40.

**The program books for the Friday series are given  
in loving memory of Mrs. Hugh Bancroft by her daughters  
Jessie Bancroft Cox and Jane Bancroft Cook.**



# 1979/80 SEASON AT JORDAN HALL

## BOSTON SYMPHONY Chamber Players



GILBERT KALISH, PIANO

### 3 SUNDAY AFTERNOONS AT 4 PM

#### SUNDAY, NOVEMBER 25

VON WEBER: Trio in G for flute, cello & piano;  
BEETHOVEN: Rondino for winds; COPLAND: Piano Quartet;  
MOZART: Serenade in C for winds K. 388

#### SUNDAY, JANUARY 20

BEETHOVEN: Trio in B flat for clarinet, cello & piano, op. 11;  
CHIHARA: Sinfonia Concertante; TCHAIKOVSKY: Piano trio, op. 50

#### SUNDAY, MARCH 2

BEETHOVEN: String Trio in D, Op. 8; MARTINŮ: 'Revue de cuisine';  
SCHUMANN: Piano Quartet in E flat, op. 47



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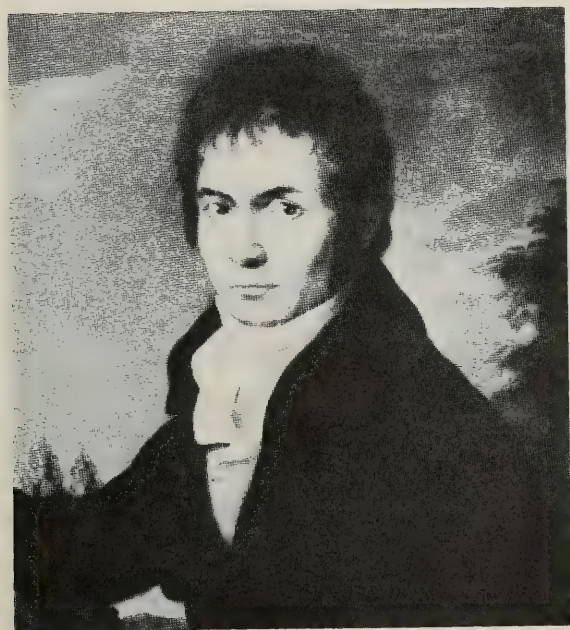


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## Ludwig van Beethoven

### Symphony No. 5 in C minor, Opus 67

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*Ludwig van Beethoven was born in Bonn, probably on 16 December 1770, and died in Vienna on 26 March 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on 22 December 1808 in Vienna. An early performance in Boston was given at an Academy concert on 27 November 1841, and the symphony opened the first concert of the Philharmonic Society of New York on 7 December 1842. The first Boston Symphony performance of Beethoven's Fifth was led by George Henschel on 17 December 1881, the ninth concert of the Orchestra's first season; further BSO performances have*

*been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, William Steinberg, Leonard Bernstein, and Max Rudolf. The Orchestra's most recent Symphony Hall performances were in November 1973, Rafael Kubelik conducting, and since then the work has been heard at Tanglewood under Hans Vonk, Eugene Ormandy, Klaus Tennstedt, and, in 1978, Edo de Waart. Seiji Ozawa led a joint performance of the BSO and the Peking Central Philharmonic in Peking's Capital Stadium on 19 March 1979. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.*

On 17 December 1808 the *Wiener Zeitung* announced for the following Thursday, 22 December, a benefit concert on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.

Second Part. 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone.

4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion, but which was typical of the time, commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."





# Handel & Haydn at Symphony Hall

Thomas Dunn, Artistic Director

October 12  
Berlioz / L'Enfance du Christ

November 9  
Mozart / Requiem  
Haydn / Te Deum

December 7 & 9  
Handel / Messiah

April 4  
Bach / St. John Passion

**H&H**

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The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was his Fourth, and the aria, "*Ah, perfido!*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer, the concluding number the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor Symphony for fear the audience would be too tired to appreciate the last movement), the symphony listed as "No. 5" the one that was published as the Sixth, the *Pastoral*, and that labeled "No. 6" was, of course, the Fifth.

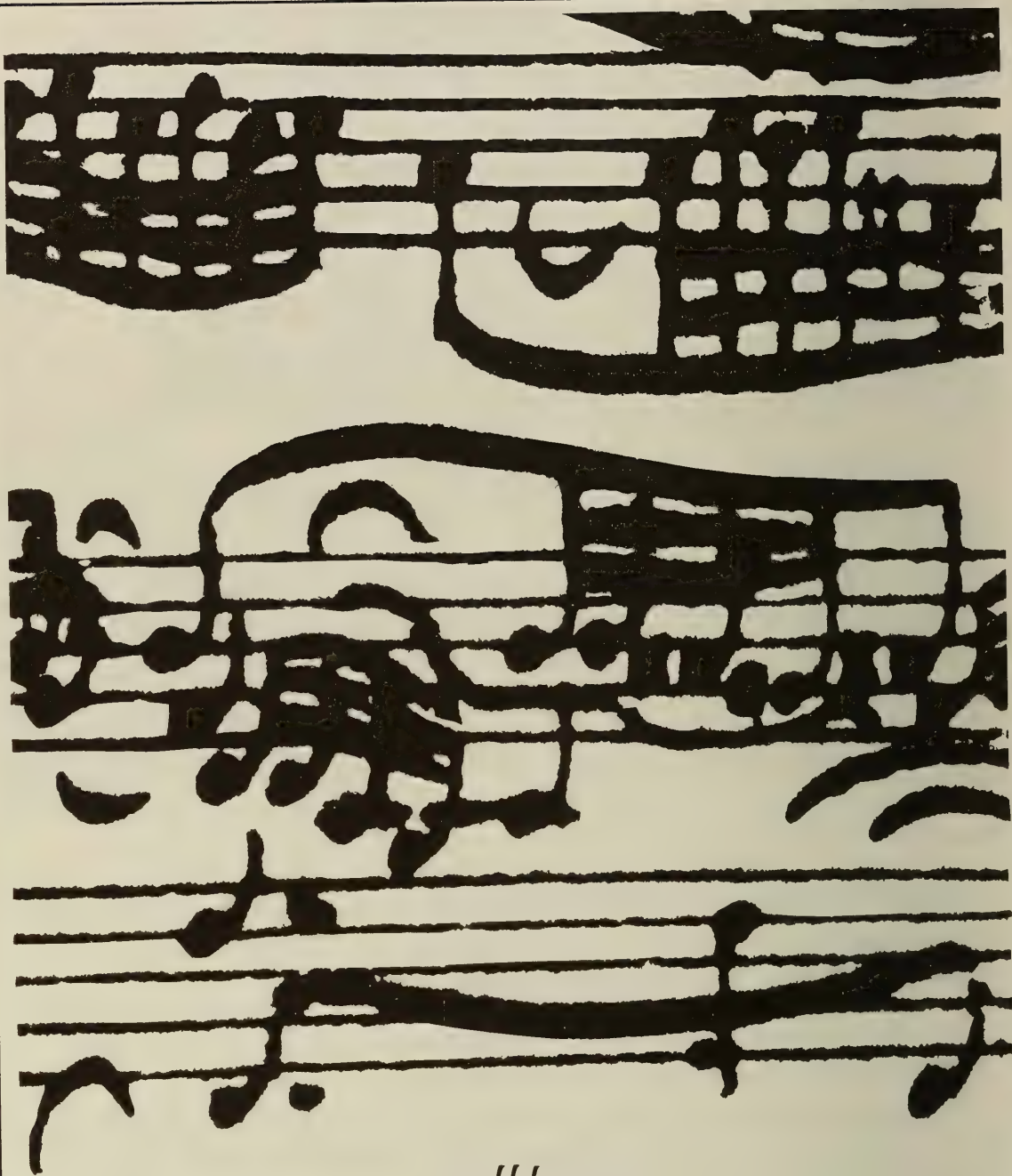
Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences with a program including, besides some Mozart and Haydn, his own Septet and First Symphony in April of 1800, and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and coming to grips with this problem which would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November of 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (ultimately *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the Rasumovsky Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December.

In a Boston Symphony program note of some years back, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of 4 and 11 July 1810, E.T.A. Hoffman recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a





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detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully than in the Symphony No. 5.

So much that was novel in this music when it was first heard—the aggressive, compact language of the first movement, the soloistic bass writing of the third movement trio, the transition between scherzo and finale, the introduction of trombones into a symphony for the first time—is now almost taken for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages that music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must *not* sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But Beethoven's Fifth has, in a sense, fallen from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is now widely considered overplayed, overpopularized. Audiences claim to be tired of it, and it now shows up most often in the context of "popular" programs or Beethoven festivals. Yet, at least every so often, this symphony demands, even needs to be heard, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel



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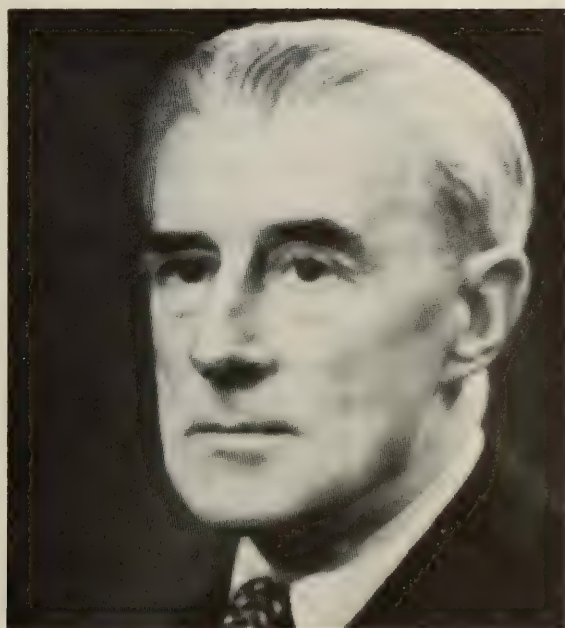
## Maurice Ravel

Pavane for a dead Infanta

Shéhérazade, Three poems for voice and orchestra

Bolero

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*Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937.*

*The Pavane was composed originally for piano in 1899 and was first performed in public by Ricardo Viñes at a Société Nationale concert on 5 April 1902. The orchestral transcription dates from 1910 and had its first performance at the Concerts Hasselmans, Alfredo Casella conducting on 25 December 1911. The first Boston Symphony Orchestra performances were led by Serge Koussevitzky on 29 and 30 October 1937; it has also*

*been played by the BSO under Paul Paray, Richard Burgin, Sixten Ehrling, and, most recently in Symphony Hall, in January of 1970, Claudio Abbado, but Seiji Ozawa conducted the Pavane on a tour program in Hartford, Connecticut, on 7 October 1974. The score calls for two flutes, oboe, two clarinets, two bassoons, two horns, harp, and strings.*

*Shéhérazade was composed in versions for voice and orchestra and voice and piano in 1903 and was first performed in the orchestral version with Alfred Cortot conducting and soprano Jane Hatto at a Société Nationale concert on 17 May 1904. The first Boston Symphony performances were led by Pierre Monteux in February of 1924 with Vera Janacopulos as soloist; the Orchestra has also played it here under the composer's direction with Lisa Roma as soloist in January 1928, under Serge Koussevitzky with Olga Averino and Marcelle Denya, and, more recently, under Charles Munch with Suzanne Danco in April of 1951. The most recent BSO performances were at Tanglewood, with Leonard Bernstein and Jennie Tourel in 1953, then with Stanislaw Skrowaczewski and Phyllis Curtin in August 1975. The scoring is for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, snare drum, bass drum, tambourine, triangle, glockenspiel, cymbals, gong, two harps, and strings.*

*Ravel composed Bolero in 1928 on commission for Mme. Ida Rubinstein's ballet troupe, which gave its premiere at the Paris Opéra on 22 November 1928 with Walther Straram conducting; decor and costumes were by Alexandre Benois, the choreography by Bronislava Nijinska. The first concert performance in Paris was given by Ravel conducting the Lamoureux Orchestra on 11 January 1930, but the first American performance had already been given two months earlier, on 14 November 1929, by the Philharmonic Symphony Society of New York under Arturo Toscanini. Serge Koussevitzky led the first Boston performances at Boston Symphony concerts of 6 and 7 December 1929. Further BSO performances were directed by Charles Munch and, most recently, in December/January 1955/56, by Ernest Ansermet. Bolero is scored for two flutes and piccolo, two oboes and oboe d'amore, English horn, two clarinets, E flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, three saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings.*



Ravel inherited from his mother, whose early years were spent in Madrid, a strong feeling for the people, folklore, and music of Spain. His father, a Swiss civil engineer who played an important role in the development of the automobile, instilled in both his sons — the elder Maurice and the three-years-younger Edouard, who would go on like his father to become an engineer — a love for things mechanical, frequently accompanying them on visits to factories of all sorts. Maurice held this fascination throughout his life, taking time during his North American concert tour of 1928 to visit the Ford plant in Detroit and devoting himself rather extensively in later years to his collection of mechanical toys.

That the boy Maurice would undertake a musical career seemed clear from the start; the only question was whether he would become a concert pianist or a composer. Following lessons in piano, harmony, counterpoint, and composition, Ravel was enrolled in the preparatory piano division of the Paris Conservatoire in November of 1889, taking second prize in the July 1890 piano competition and first prize a year later. But Ravel's association with the Conservatoire was marked predominantly by a succession of academic failures: in July 1895 he was dismissed from both harmony and piano for failing to win additional prizes in either area as required by the Conservatory's regulations. Ravel quit the Conservatoire, continuing to study and compose in private. In the fall of 1897 he turned down a music professorship in Tunisia, resuming study at the Conservatory in



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January of 1898, when he entered the composition class of Gabriel Fauré, whose "advice as an artist" gave him "valuable encouragement" and to which "dear teacher" he would later dedicate his *Jeux d'eau* for piano and the String Quartet. But once again, following two successive fugue-competition failures, Ravel was expelled from the Conservatoire in July 1900, though he continued to audit Fauré's class until 1903.

On five occasions, Ravel competed for the Grand Prix de Rome, a state-subsidized prize designed to further the winning composer's artistic development with a four-year stipend, the first two years to be spent at Rome's Villa Medici; the preliminary round required acceptance of a fugue and choral piece, the final round the setting of an extended cantata text for solo voices and orchestra. On his first attempt, in May of 1900, Ravel failed the preliminaries. He won third prize the following year, entered again but without success in 1902 and 1903, then chose not to compete in 1904. On 7 March 1905 he turned thirty, the age limit for the competition, and that May he tried for the last time—but was not even admitted to the finals! There was an uproar: debate among the music critics was heated, the news made the front pages, and the integrity of the jury was suspect, especially considering that all six finalists were pupils of one of the judges, Charles Lenepveu, who was a professor of composition at the Conservatoire.

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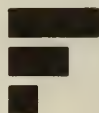
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Without question, a variety of musical/political factors were involved. Ravel was by now a prominent figure in Parisian musical life, recognized as the leading composer of his generation and presumable successor to Debussy, twelve-and-a-half years his senior. But at the same time, as Ravel's biographer Arbie Orenstein points out, the composer's preliminary submission for the 1905 Grand Prix contained obvious compositional errors and infractions, enough to suggest that Ravel was being flippant, scornful, or both. This knowledge, plus the fact that his teachers frequently and consistently found him lacking in discipline as well as naturally gifted, suggests a picture of someone never much interested in playing by the rules or filling the role of model student. (Years later, in January 1920, Ravel would pointedly refuse decoration as a Chevalier of the Legion of Honor, perhaps in reaction to the circumstances of the Prix de Rome scandal.)

The artistic and social milieu of Paris contributed as much to Ravel's growth as anything he learned in school. There was plenty of music, and music of all kinds: at the concerts of the Société Nationale the latest in contemporary music was played; music from Bach to Wagner was performed by the Société des Concerts du Conservatoire; the Schola Cantorum under the direction of Vincent d'Indy served up the latest fruits of musicological labor, from Gregorian Chant to Renaissance to Baroque; there was opera and operetta; and there were numerous concert series bearing the names of their respective founders, such as the Concerts Colonne, Lamoureux, and Padeloup. In addition, if one were so positioned and so inclined, one could move in artistic, intellectual, and social circles among the likes of Erik Satie, Albert Roussel, and Manuel de Falla, Jean Cocteau, Paul Valéry, and André Gide, as well as a great variety of poets, critics, painters, performers, and representatives of other disciplines.

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Sidonie-Gabrielle Colette, who was to be Ravel's librettist for *L'Enfant et les sortilèges*, (1920-25) has left a description of the composer from around this time: "He wore side-whiskers! Yes, side-whiskers! And a thick crop of hair accentuated the contrast between his large head and tiny body. He had a taste for conspicuous ties and shirt-frills. While anxious to attract attention, he was afraid of criticism. . . Secretly, he was probably shy; his manner was aloof and his way of speaking somewhat curt." We also learn a great deal about Ravel from the journal of his friend and Conservatoire classmate, the pianist Ricardo Viñes, who introduced much of Debussy's and Ravel's piano music in the course of his career. With Viñes, Ravel was a member of the *Apaches* ("hooligans"), a group of young intellectuals who saw themselves as artistic outcasts and who met regularly from around the turn of the century up until the beginning of World War I to discuss painting, poetry, and music. Another member of the *Apaches* was the poet, painter, art critic, and composer Tristan Klingsor, whose real name was Arthur Justin Léon Leclère and from whose collection of one hundred poems entitled *Schéhérazaade* Ravel drew the texts for his own *Shéhérazade* composed in 1903.



*Ravel in 1905, at right, with the pianist Ricardo Viñes*



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- I. Prelude.
- II. Forlane.
- III. Menuet.
- IV. Rigaudon.

Debussy . . . . . Two Dances (Orchestrated by Ravel)

- a. Sarabande. (First performance in Boston)
- b. Dance.

Ravel . . . . . Rapsodie Espagnole

- I. Prélude à la Nuit.
  - II. Malagueña.
  - III. Habanera.
  - IV. Feria ("The Fair").
- 

Ravel . . . . . "Shéhérazade," Three Poems for Voice and Orchestra, to the Verses of Tristan Klingsor

- I. Asia.
- II. The Enchanted Flute.
- III. The Indifferent One.

Ravel . . . . . "La Valse," Choregraphic Poem

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Ravel's first published work was the *Menuet antique* of 1895, published in 1898. His formal debut as a composer came at the Société Nationale concert of 5 March 1898 on which was programmed his *Sites auriculaires* for two pianos; this consisted of a *Habanera*, now known in orchestral transcription as the third movement of the *Rapsodie espagnole*, and a virtually unknown piece called *Entre cloches*. His first orchestral composition was a *Shéhérazade* Overture composed for a projected opera also in 1898, premiered to prevailing negative reaction in May of 1899, and in response to which one critic suggested that Ravel "think more often of Beethoven." By the time of the 1905 Prix de Rome affair his list of works included the *Pavane for a dead Infanta* (1899), *Jeux d'eau* (1901), the String Quartet (1902-03), and the *Shéhérazade* song cycle (1903), and the decade preceding the outbreak of World War I was one of astounding and virtually uninterrupted productivity, witnessing the creation of such compositions as the *Sonatine* and *Miroirs* (1905), the *Histoires naturelles* (1906), *Mother Goose* (1908-1910), the *Valses nobles et sentimentales* (1911), *Daphnis et Chloé* (1909-1912), and the Trio for piano, violin, and cello (1914). During this time, too, Ravel established his lifelong relationship with the publishing company of August and Jacques Durand, founded his own Société Musicale Indépendante for the performance of new music, and began to be known outside his native country.

The war years found Ravel serving first as a volunteer orderly among the wounded and then, after his acceptance to military service, as a truck driver near the front at Verdun. But a more profound interruption to his creative flow came in the form of his mother's death on 5 January 1917. With this, the strongest emotional attachment of Ravel's life was gone; it was a blow from which he never recovered, and after several years of virtually no new music at all, only about one new composition would be completed each year. He continued to concertize, touring as both pianist and conductor; *Le Tombeau de Couperin* (1914-17) and *La Valse* (1919-20) were finished at this time.

In May of 1921 Ravel moved to Le Belvédère, a country villa about thirty miles from Paris in the town of Montfort L'Amaury, thereafter dividing his time between his new home, professional and social obligations in Paris, visits to the Basque country of his birth, and increased touring activities. The height of his international career came at the beginning of 1928 with a four-month tour of the United States and Canada as soloist, accompanist, and conductor; guest-conducting engagements included the orchestras of Boston, Chicago, Cleveland, New York, and Philadelphia, and, in Carnegie Hall following an all-Ravel program given by Serge Koussevitzky and the Boston Symphony Orchestra, he appeared onstage to acknowledge a standing ovation from the capacity audience. But always he was the same person, fully conscious of society, dress, and appearance. In Chicago, he delayed the start of a concert for half an hour until the proper shoes for his outfit could be retrieved from his wardrobe, which included twenty pairs of pajamas and fifty pastel-colored shirts. He was characterized at this time as "accurate in every detail. Small in frame and stature, he always dressed his slender body in the latest and most fashionable mode. No effort was too much for him to produce the effect he wanted, whether in working out an awkward detail in a composition, or accomplishing a harmony between his cravat, his socks, his handkerchief and the pattern of a suit of clothes he was wearing."



The remaining musical products of Ravel's career would include the Piano Concerto for Left Hand (composed 1929-30 for the Austrian pianist Paul Wittgenstein, who had lost an arm in the war), the Piano Concerto in G (1929-31), and *Bolero* (1928). But the last years were tragic. His health had been deteriorating for some time, and it may be that an automobile accident in October of 1932—a taxi in which he was riding collided with another car—hastened the onset of motor impairment, difficulty in speaking, and partial memory loss which curtailed his career. The last completed composition was finished in 1933: *Don Quichotte à Dulcinée*, three songs for a film starring the Russian bass Feodor Chaliapin; the remainder of the project was completed by Jacques Ibert. Ravel's friends offered as much in the way of diversion as possible, including a trip to Spain and Morocco, but the ultimate sadness was that the mentally alert composer was an absolutely helpless witness to his own decline: "I still have so much music in my head," were his words following a performance of *Daphnis et Chloé*, at one of the last concerts he was able to attend. In the early morning hours of 28 December 1937, nine days after neurosurgery, he died.

The *Pavane for a dead Infanta*, in its original piano version of 1899, was premiered together with *Jeux d'eau*. The latter was the historically more significant

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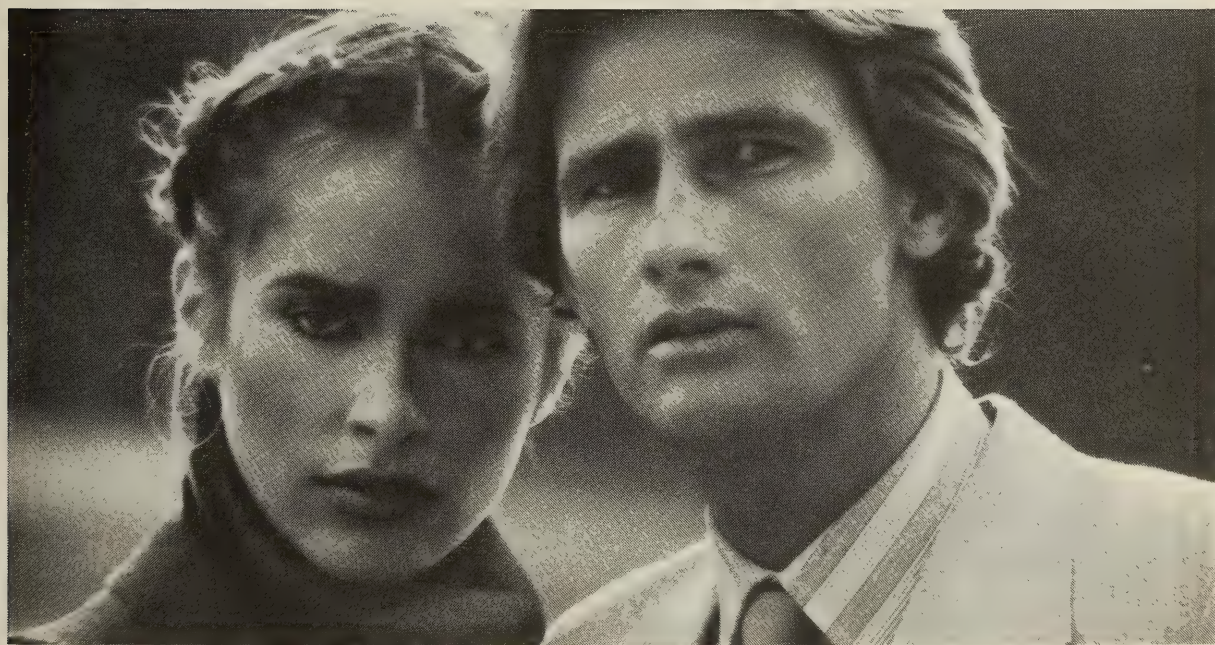
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and contained, in the composer's words, "whatever pianistic innovations my works may be thought to contain," but it was the charmingly elegant *Pavane* which was immediately popular and which drew the attention of both the listening public and amateur pianists. The orchestral transcription of 1910 served to further expand its audience. The pavane was a ceremonial dance of the sixteenth and seventeenth centuries, and its name most likely derives from "Pava," a dialect form of Padua in Italy. The infanta or Spanish princess of the title is nobody in particular; the piece was commissioned by the Princess Edmond de Polignac, whose salon Ravel attended in Paris, and the composer, by his own admission, simply concocted a title which pleased him by its sound.

When Tristan Klingsor's *Schéhérazade* appeared in 1903, Ravel was instantly taken with the Oriental lure of his fellow-*Apache's* poetry and immediately chose three of the poems for musical setting. Klingsor was surprised at Ravel's choice of *Asie* (*Asia*), feeling that this poem's length and narrative form would pose considerable difficulty, but Ravel was at that time particularly concerned with the relationship between music and speech and with the transformation of speech accent into melody; he even requested that the poet read the words to him out loud. (Ravel's treatment of text in the *Histoires naturelles* three years later would cause something of a furor.)



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The key to the first song, *Asie*, and to the composer's setting may be found in the words "*Je voudrais voir . . .* (I'd like to see . . .)." The subtly evocative music brings to life the imaginings of the text, but always in the background, always distant, until the music bursts forth to travel on its own, freed from the bonds of both words and thought in a brief interlude near the end. The singer reenters to imagine herself recounting her journey, Scheherazade-like, "to those curious about dreams."

*Le Flûte enchantée* (*The enchanted flute*) depicts a slave tending her sleeping master, hearing from outside her beloved's flute "pouring out first sadness, then joy, an air by turns languorous and carefree." Finally, there is *L'Indifférent* (*The indifferent one*), which Ravel at one time suggested held the key to his own emotional character. Here, a young man passing the door of another, presumably older, ignores the latter's attentions, and the music is at once distant, suggestive, and questioning.

Ida Rubinstein requested a ballet score from Ravel before he set out for America in 1928, and the original plan was that he would orchestrate several sections of Isaac Albéniz's *Iberia*. It turned out, however, that this had already been done at the request of Albéniz's family and under exclusive copyright by Spanish conductor Enrique Arbós. Even when Arbós agreed to relinquish the rights, Ravel was too piqued to pursue the matter, and his first thought was that he would simply orchestrate something of his own, since he did not want to take on the burden of writing something entirely original. But then an idea came to him, a theme "of insistent quality" which he would repeat numerous times "without any development, gradually increasing the orchestra" to the best of his ability. The result was *Bolero*.

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The Paris Opéra production for Mme. Rubinstein together with twenty male dancers "suggested a painting of Goyer and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement." It was a brilliant success, but Ravel thought little of his music and, as with the *Pavane*, claimed surprise at its popularity. But he *was* concerned that it be properly played and became furious when Arturo Toscanini, on tour with the New York Philharmonic, took a tempo that he considered much too fast. (Toscanini's response, variously recorded, included statements that Ravel didn't understand his own music, the quick tempo was the only way to put the piece across, and that a bolero was a dance, not a funeral march.)

About the music, with its ostinato bolero rhythm and the heightening effect of the sudden pull from C onto E in the bass just before the end, just a word: those are not wrong notes you're hearing at the second return of the main theme. Ravel has here set the tune in three keys at once; one piccolo has it in E, the other in G, and horns and celesta in C. As for the rest, let Ravel have his say:

I am particularly desirous that there should be no misunderstanding as to my *Bolero*. It is an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity. . . . I have done exactly what I set out to do, and it is for the listeners to take it or leave it.

—M.M.

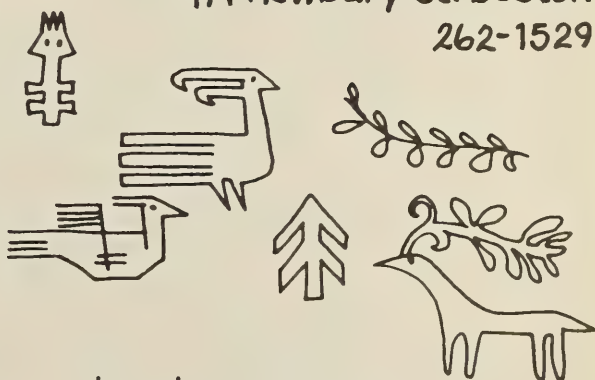
Texts for *Shéhérazade* begin on page 30.

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## SHÉHÉRAZADE

Three poems by Tristan Klingsor

### Asie

Asie, Asie, Asie,  
Vieux pays merveilleux des contes de  
nourrice  
Où dort la fantaisie comme une  
impératrice  
En sa forêt tout-emplie de mystère.  
Asie,  
Je voudrais m'en aller avec la goëlette  
Qui se berce ce soir dans le port  
Mystérieuse et solitaire  
Et qui déploie enfin ses voiles violettes  
Comme un immense oiseau de nuit  
dans le ciel d'or.  
Je voudrais m'en aller vers les îles de  
fleurs  
En écoutant chanter la mer perverse  
Sur un vieux rythme ensorceleur.  
Je voudrais voir Damas  
et les villes de Perse  
avec les minarets légers dans l'air;  
Je voudrais voir de beaux turbans de  
soie  
Sur des visages noirs aux dents claires;  
Je voudrais voir des yeux sombres  
d'amour  
Et des prunelles brillantes de joie  
En des peaux jaunes comme des  
oranges;  
Je voudrais voir des vêtements de  
velours  
Et des habits à longues franges.

### Asia

Asia, Asia, Asia,  
wonderful old land of nursery tales  
where fantasy sleeps like an empress  
in her enchanted forest.  
Asia,  
I'd like to leave with the vessel  
that rides this evening in port  
mysterious and solitary  
which will unfurl its violet sails at last  
like a great night bird  
in the golden sky.  
I'd like to travel to the isles of flowers  
listening to the perverse sea sing  
in an old, incantatory rhythm.  
I'd like to see Damascus  
and the cities of Persia  
with their slender minarets in the air;  
I'd like to see beautiful silk turbans  
on black faces with bright teeth;  
I'd like to see the dark amorous eyes  
and pupils sparkling with joy  
in skins yellow as oranges;  
I'd like to see velvet cloaks  
and the garments with long fringes.



Je voudrais voir des calumets entre des  
bouches

Tout entourées de barbe blanche;  
Je voudrais voir d'après merchants  
aux regards louches,  
Et des cadis, et des vizirs  
Qui du seul mouvement de leur doigt  
qui se penche  
Accorde vie ou mort au gré de leur  
désir.

Je voudrais voir la Perse,  
et l'Inde et puis la Chine,  
Les mandarins ventrus sous les  
ombrelles,

Et les princesses aux mains fines,  
Et les lettrés qui se querellent  
Sur la poésie et sur la beauté;  
Je voudrais m'attarder au palais  
enchanté

Et comme un voyageur étranger  
Contempler à loisir des paysages  
peints

Sur des étoffes en des cadres de sapin  
Avec un personnage au milieu d'un  
verger;

Je voudrais voir des assassins souriant  
Du bourreau qui coupe un cou  
d'innocent

Avec son grand sabre courbé d'Orient.

Je voudrais voir des pauvres et des  
reines;

Je voudrais voir des roses et du sang;  
Je voudrais voir mourir d'amour  
ou bien de haine.

Et puis m'en revenir plus tard  
Narrer mon aventure  
aux curieux de rêves

En élevant comme Sindbad  
ma vieille tasse arabe

De temps en temps jusqu'à mes lèvres  
Pour interrompre le conte avec art. . .

I'd like to see long pipes between lips

surrounded by white beards;  
I'd like to see sharp merchants  
with suspicious glances  
and cadis and vizirs  
who with one movement of the finger  
that they bend,  
grant life or death just as they wish.

I'd like to see Persia  
and India and then China,  
and mandarins paunchy beneath their  
umbrellas,

and the princesses with slender hands,  
and the learned quarreling  
about poetry and beauty;

I'd like to linger in the enchanted  
palace

and like a foreign traveler  
contemplate at leisure landscapes  
painted

on cloth in fir-wood frames  
with a figure in the midst of an  
orchard;

I'd like to see murderers smiling  
while the headsman cuts an innocent  
neck

with his great, curved oriental sword.

I'd like to see beggars and queens;

I'd like to see roses and blood;

I'd like to see them who die for love  
and them who die for hatred.

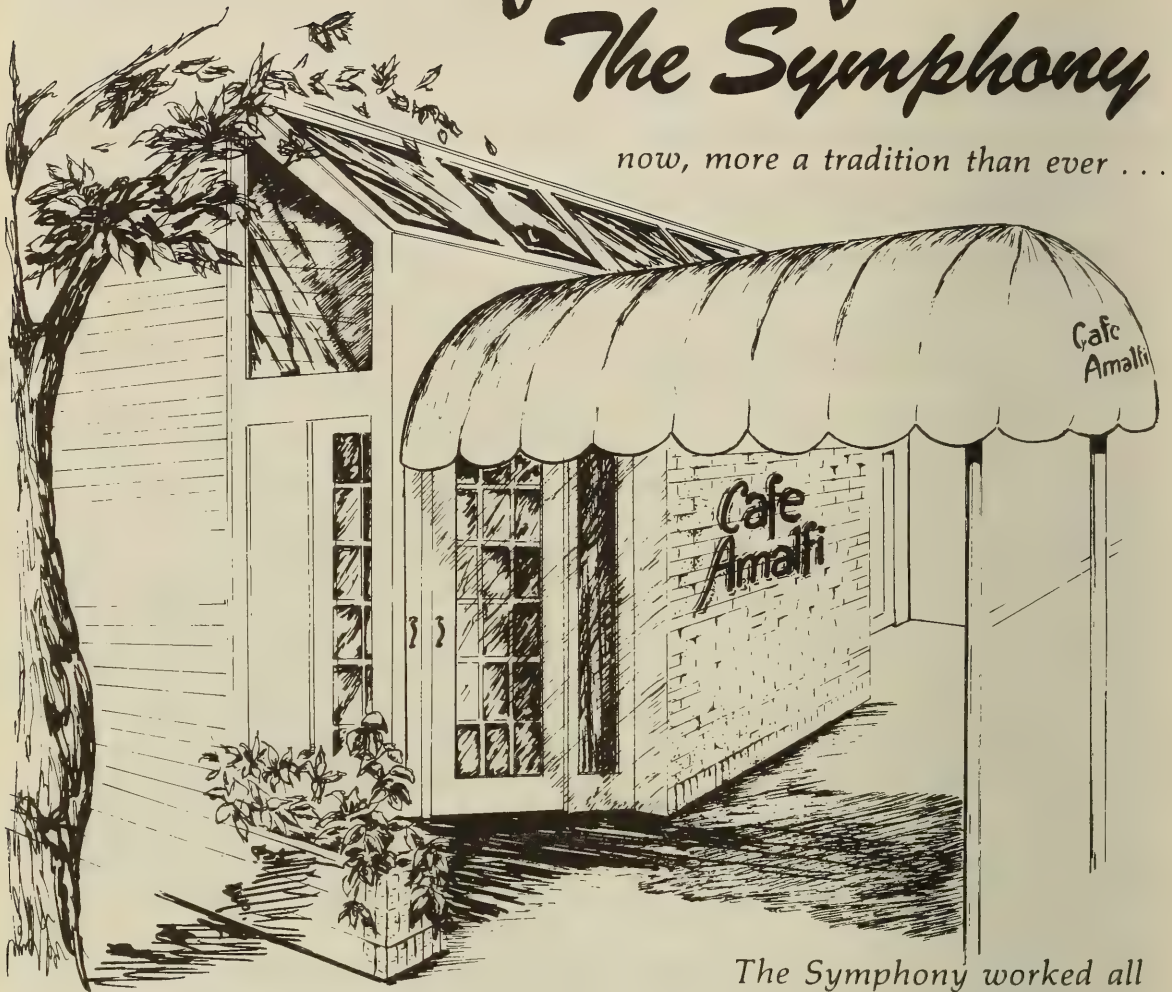
And then I would return  
to tell my adventure  
to those curious about dreams,  
raising, like Sinbad,  
my old Arabian cup  
to my lips from time to time  
to interrupt my tale artfully . . .

Please do not turn the page until the music has stopped.



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### La Flûte enchantée

L'ombre est douce et mon maître dort,

Coiffé d'un bonnet conique de soie  
Et son long nez jaune en sa barbe  
blanche.

Mais moi, je suis éveillée encor  
Et j'écoute au dehors  
Une chanson de flûte où s'épanche  
Tour à tour la tristesse ou la joie,  
Un air tour à tour languoureux ou  
frivole

Que mon amoureux chéri joue,  
Et quand je m'approche de la croisée,  
Il me semble que chaque note s'envole  
De la flûte vers ma joue  
Comme un mystérieux baiser.

### L'Indifférent

Tes yeux sont doux comme ceux d'une  
fille,

Jeune étranger,  
Et la courbe fine  
De ton beau visage de duvet ombragé

Est plus séduisante encor de ligne.  
Ta lèvre chante sur le pas de ma porte  
Une langue inconnue et charmante  
Comme une musique fausse. . .  
Entre!

Et que mon vin te reconforte. . .  
Mais non, tu passes  
Et de mon seuil je te vois t'éloigner,

Me faisant un dernier geste avec grâce

Et la hanche légèrement ployée  
Par ta démarche féminine et lasse. . .

### The enchanted flute

The shadows are cool and my master  
sleeps,  
wearing a cap of silk,  
his long, yellow nose in his white  
beard.

But I am still awake  
and I hear from outside  
a flute song pouring out  
first sadness, then joy,  
an air by turns languorous and  
carefree,  
played by my beloved;  
and when I approach the lattice  
each note seems to fly  
from the flute to my cheek  
like a disembodied kiss.

### The indifferent one

Your eyes are soft as a girl's,  
  
young stranger,  
and the fine curve  
of your pretty face, shadowed with  
down,  
is even more seductive in profile.  
Your lips sing at my doorstep  
a language unknown and charming  
as music out of tune. . .

Come in!  
Let my wine cheer you. . .  
But no, you pass on  
and I see you recede from my  
doorway,  
with a final, graceful wave of your  
hand,  
your hips gently swayed  
by your feminine and indolent  
walk. . .

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## MORE...

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The standard biography of Beethoven is Thayer's, edited by Elliot Forbes and available in paperback (Princeton); Forbes's excellent edition of Beethoven's Fifth—the score, plus essays and analysis—is available in paperback from Norton. Maynard Solomon's recent biography of the composer is thorough, interesting, and provocative, with a quite thorough bibliography (Schirmer).

Needless to say, there are recordings of Beethoven's Fifth by just about everyone. Seiji Ozawa has recorded it with the Chicago Symphony for RCA with the Schubert *Unfinished*, and the same coupling is available with Charles Munch and the Boston Symphony (RCA Gold Seal). Another BSO recording is available in Erich Leinsdorf's complete set of the Beethoven symphonies, also on RCA. Herbert von Karajan's first Berlin Philharmonic recording for Deutsche Grammophon is one that I have lived with happily for more than a decade, but his recent one strikes me as rather hard-driven. The critically acclaimed recording by Carlos Kleiber with the Vienna Philharmonic (DG) is idiosyncratic, but does offer the repeat of the last-movement exposition. Furtwängler and the Vienna Philharmonic may be heard on Seraphim (three records, mono, with the *Eroica* and the Seventh), and Toscanini's recording with the NBC Symphony is included in a complete set with several overtures and other works on Victrola. Best to avoid the electronic-stereo reprocessing on the single-disc version of this; better still, try to find Toscanini's 1939 broadcast-cycle recording, a more flexible and compelling performance, despite the poor sound, than the 1952 commercial one (once obtainable from the Arturo Toscanini Society, but available in stores for a while on the Olympic label).

Arbie Orenstein's *Ravel: Man and Musician* is thorough and well-documented, if somewhat dry (Columbia University). Worth looking into are the BBC Music Guide on Ravel's orchestral music by Laurence Davies (University of Washington paperback), and Davies's *The Gallic Muse*, which includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes).

The *Pavane* has been recorded several times by the Boston Symphony: with Seiji Ozawa (in his complete set of Ravel's orchestral music for Deutsche Grammophon, or on a single disc with several other works), Claudio Abbado (with the second *Daphnis and Chloé* suite and Debussy's *Nocturnes*, also for DG), and Charles Munch (with *Bolero* and *La Valse*, on RCA). For the original piano version, Abbey Simon's reading on Vox is more poetic than the rather dry account by Robert Casadesu on Odyssey, and there is a historic recording by Ravel himself on the Archive of Piano Music label. Highly recommended is the recording by the recent Tchaikovsky Competition winner, Andrei Gavrilov, which fills out a record of the Piano Concerto for Left Hand and the Prokofiev First Concerto with Simon Rattle conducting the London Symphony (Angel).

Frederica von Stade will record *Shéhérazade* with Seiji Ozawa and the Boston Symphony for CBS records. Régine Crespin lives the words and the music in a real collaboration with Ernest Ansermet and L'Orchestre de la Suisse Romande (with Berlioz's *Nuits d'été*, on London). Janet Baker is very good, but the accompaniment by John Barbirolli and the New Philharmonia Orchestra lacks solidity (also with *Nuits d'été*, on Angel). Jennie Tourel, with Leonard Bernstein and the New York Philharmonic, should be heard for her artistry and attention





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to the text (Columbia Special Products, with Berlioz's *La Mort de Cléopâtre*), but Bernstein's reading is a series of moments rather than a unified view. The same is true of his more recent recording with Marilyn Horne, whose approach, unfortunately, is similar to Bernstein's (Columbia, with de Falla's *El amor brujo* and *Fanfare*).

*Bolero* is another one of those pieces that just about everyone's recorded, and again, there are BSO recordings led by Seiji Ozawa (DG) and Charles Munch (RCA), as well as a Boston Pops recording with Arthur Fiedler (DG). Herbert von Karajan with the Berlin Philharmonic avoids orchestral virtuosity for its own sake and makes of *Bolero* the "*danse lascive*" that Ravel once called it (DG, coupled with Ravel's transcription of Mussorgsky's *Pictures at an Exhibition*). Also recommended are Bernard Haitink's reading with the Amsterdam Concertgebouw (Philips), and Jean Martinon's with the Orchestre de Paris (Angel).

—M.M.

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## Frederica von Stade

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Besides opening the Boston Symphony's subscription season this week, mezzo-soprano Frederica von Stade's fall schedule also finds her as two Cinderellas of opera: Massenet's *Cendrillon*, which she sang last month at the Kennedy Center, and Rossini's *La Cenerentola*, which she performs in November with the Dallas Civic Opera. Her countless prestigious engagements have included the 1973 gala opening of the Paris Opéra under its then-new director Rolf Liebermann, singing Cherubino in Mozart's *Le nozze di Figaro*, and later that same season, her Glyndebourne debut in the same role. The following

summer, Cherubino also served for her Salzburg Festival debut under Herbert von Karajan. Ms. von Stade was the only American artist chosen to sing with the Paris Opéra and La Scala on these companies' first visits to America; her New York recital debut in Carnegie Hall was sold out weeks in advance; last winter she sang three Sunday evening "Great Performers" concerts at Lincoln Center, choosing works as diverse as Schumann, Thomas Pasatieri, Mahler, Poulenc, and Scarlatti; and her Columbia disc of French operatic arias, just one of her by now many recordings, was the winner of numerous international awards. Boston Symphony audiences know Ms. von Stade from performances two seasons back in Berlioz's *Beatrice and Benedict* in Boston and New York; most recently, though, she sang Marguerite in Berlioz's *Damnation of Faust* in Salzburg under Seiji Ozawa, a highlight of the Orchestra's European Festival Tour.

A native of Somerville, New Jersey, Frederica von Stade made her professional debut in "Beauty and the Beast" at New Haven's Long Wharf Theatre and later enrolled at the Mannes College of Music, where she studied with Sebastian Engelberg. In the three seasons following her January 1970 Metropolitan Opera debut, Ms. von Stade sang comprimario roles with that company but then left to broaden her experience in the United States and abroad, making her triumphant return to the Met on Christmas night of 1973 as Rosina in Rossini's *Il barbiere di Siviglia*. Two years ago she took a leave of absence from the stage "for artistic renewal and the enjoyment of family life," and her return to international concert and opera activity brought appearances, within the space of three weeks, at La Scala, the Amsterdam Concertgebouw, the Paris Opéra, Vienna's Musikverein, and London's Covent Garden.



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BETTY BENTHIN, viola

JOEL MOERSCHEL, cello

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## Ludwig van Beethoven

### Trio in C minor for violin, viola, and cello, Opus 9, No. 3

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In November of 1792, the twenty-one-year-old Beethoven arrived in Vienna armed with a considerable reputation as a pianist, an introduction from his Bonn patron, Count Ferdinand Waldstein, and an invitation to study with Joseph Haydn. During the years following he began to make his mark as a composer, concertized in public as well as in the salons of the aristocracy, and, by the end of the decade, had five publishers circulating his music. This was the time of the First Piano Concerto, the revision of the Second, the Opus 12 sonatas for violin and piano, and the C minor Piano Sonata, the *Pathétique*; the C major symphony, Beethoven's first, would soon follow. The three string trios, Opus 9, were published in July of 1798, and in his dedication to Count von Browne-Camus, one of his Viennese patrons, the composer refers to them as "the best of his works" to that time. Beethoven had previously written, no later than 1794, the six-movement, divertimento-like String Trio, Opus 3, and the Serenade for String Trio, Opus 8, published in 1797, but with Opus 9 he has moved beyond the lighter, occasional-music style of the two earlier works. For Beethoven, C minor implies grandeur and heroism, and this third trio of Opus 9 is full of "Beethovenian pathos, a sustained passion which is built up powerfully and majestically with inevitable logic."

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## Maurice Ravel

### Sonata for violin and cello

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The summer of 1920 saw Ravel working on two projects, the opera *L'Enfant et les sortilèges*, to be completed only in 1925, and a "duo for violin and cello," dedicated to the memory of Claude Debussy. This was a spare period in Ravel's creative life — the flow of new compositions had been seriously interrupted with the death of his mother in January of 1917, and in May of 1921 he moved to the country estate of Le Belvédère outside of Paris. It was there that he finally completed the duo in February of 1922. Ravel made a concerted effort to finish the piece — the preceding month he noted that its composition had been dragging on for a year and a half — and it had its premiere in Paris on 6 April 1922 to mixed reaction: this was a very different sort of music from what Ravel's listeners had come to expect, what with its leanness of texture, lack of adornment, and unyielding counterpoint. But Ravel noted that the Sonata for violin and cello marked a turning point in his career, reflecting a move toward economy of means, restraint from harmonic charm, and a pronounced reaction in favor of linear motion. In the first movement, the two instruments, alternately leading and following, place individual claim upon our attentions, and it is only with the final chords that we are reminded of the existence of vertical harmonies. The second movement is assertive, the third, by contrast, almost hypnotic in its lyricism. The finale restores the forceful language of the second movement, blending elements of folk and dance music *à la* Bartók and Kodály with a sure sense of goal and proportion.

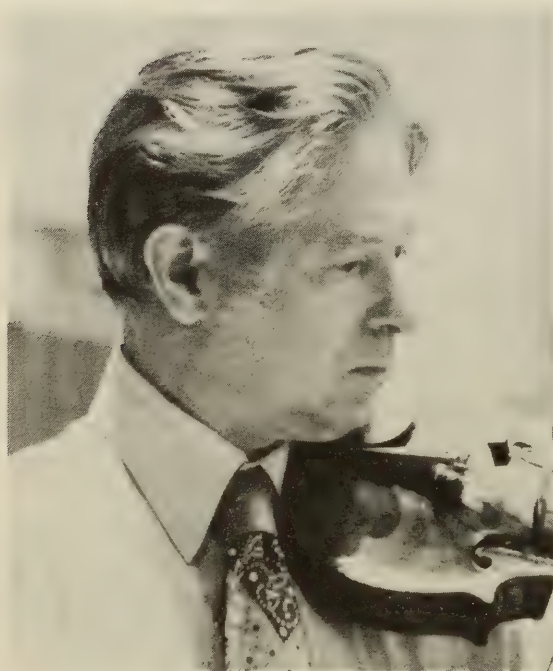
—M.M.



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## Fredy Ostrovsky

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A native of Sofia, Bulgaria, Fredy Ostrovsky went to Vienna at thirteen and there graduated with highest honors from the State Academy of Music. He continued his studies in London with Professor Carl Fleach. Mr. Ostrovsky came to the United States in 1940, was a student for two years at the Berkshire Music Center, and, after service in the U.S. Army, played in the ABC Orchestra and with the Little Orchestra Society in New York. He joined the Boston Symphony Orchestra in 1952, has given recitals in Jordan Hall and at the Gardner Museum, and has been soloist with the Boston Pops on many occasions.

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## Betty Benthin

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A native Oregonian, Betty Benthin is a violist, violinist, and pianist all in one. She came to the Boston Symphony's viola section in 1977 from the Minnesota Orchestra and the St. Paul Chamber Orchestra, for which she was associate principal viola, extra violinist, and chamber pianist. At Idaho State University, she was an artist-in-residence and lecturer on her three instruments. She has studied at the Curtis Institute and the Yale School of Music, and her teachers have included William Primrose, violinist Jascha Brodsky, and pianist Grant Johannesen.

## Joel Moerschel



Cellist Joel Moerschel was born in Oak Park, Illinois and became a member of the Boston Symphony Orchestra in September of 1970. He received his education at Chicago Musical College and at the Eastman School of Music, and before coming to Boston he was a member of the Rochester Philharmonic. Mr. Moerschel is a member of the Wheaton Trio, has taught at Wheaton College, and is presently an instructor of music at Wellesley.



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Thursday, 11 October — 8-9:50

Thursday '10' Series

Friday, 12 October — 2-3:50

Saturday, 13 October — 8-9:50

Tuesday, 16 October — 8-9:50

Tuesday 'B' Series

SEIJI OZAWA conducting

Liadov *The Enchanted Lake*

Prokofiev Piano Concerto  
No. 3 in C major

MARTHA ARGERICH

Boulez *Rituel*

Janáček *Sinfonietta*

Wednesday, 17 October at 7:30

Open Rehearsal

Marc Mandel will discuss the program at  
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Thursday, 18 October — 8-9:55

Thursday '10' Series

Friday, 19 October — 2-3:55

Saturday, 20 October — 8-9:55

SEIJI OZAWA conducting

Schubert Symphony No. 2  
in B flat

Bruckner Symphony No. 3  
in D minor

Tuesday, 23 October — 8-9:45

Tuesday 'B' Series

SEIJI OZAWA conducting

Beethoven Symphony No. 5  
in C minor

Chausson *Poème*

JOSEPH SILVERSTEIN, violin

Ravel *Tzigane*

JOSEPH SILVERSTEIN, violin

Ravel *Bolero*

Thursday, 8 November — 8-9:50

Thursday '10' Series

Friday, 9 November — 2-3:50

Saturday, 10 November — 8-9:50

Tuesday, 13 November — 8-9:50

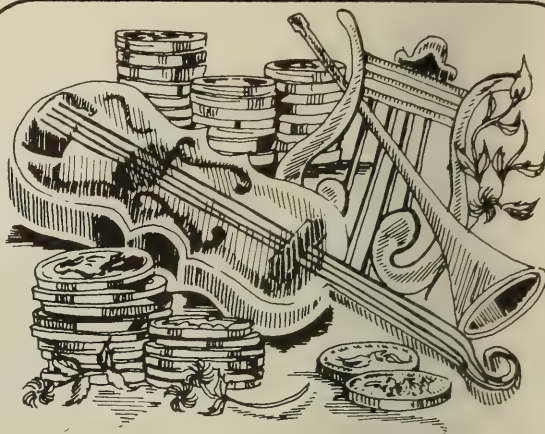
Tuesday 'C' Series

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Haydn Symphony No. 104  
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Schumann Symphony No. 2  
in C



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Wednesday, 14 November at 7:30

Open Rehearsal

Thursday, 15 November — 8-10

Thursday 'A' Series

Friday, 16 November — 2-4

Saturday, 17 November — 8-10

Tuesday, 20 November — 8-10

Tuesday 'C' Series

EDO DE WAART conducting

Dukas *Polyeucte Overture*

Chopin *Piano Concerto*

No. 2 in F minor

CHRISTIAN ZACHARIAS

Beethoven *Symphony No. 3*  
in E flat, *Eroica*

Friday, 23 November — 2-3:40

Saturday, 24 November — 8-9:40

EDO DE WAART conducting

Varèse *Intégrales*

Haydn *Symphony No. 49*  
in F minor,  
*La Passione*

Rachmaninoff *The Bells*

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SHERI GREENAWALD, soprano

NEIL ROSENSHEIN, tenor

JOHN CHEEK, bass-baritone

Tuesday, 27 November — 8-9:50

Tuesday 'B' Series

JOSEPH SILVERSTEIN conducting

Mendelssohn *Hebrides Overture*

Haydn *Symphony No. 104*  
in D

Schumann *Symphony No. 2*  
in C

Thursday, 29 November — 8-10

Thursday '10' Series

Friday, 30 November — 2-4

Saturday, 1 December — 8-10

SEIJI OZAWA conducting

Mozart *Overture to The*  
*Impresario*

Mozart *Piano Concerto*  
No. 20 in D minor

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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Tickets for all Boston Symphony concerts go on sale twenty-eight days prior to the concerts and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra, and makes your seat available to someone who wants to attend the concert. You will receive a tax deductible receipt as acknowledgement for your contribution.

**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to

leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (Subscription concerts only). The Rush Tickets are sold at \$3.00 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON'S SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard in many parts of the United States and Canada by delayed broadcast. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEH-FM (Bangor 90.9), WHEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), and WFCR-FM (Amherst 88.5). Saturday evening concerts are also broadcast live by WGBH-FM, WMEH-FM, WCRB (Boston 102.5 FM), and WFCR-FM. Most of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM, and WFCR-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

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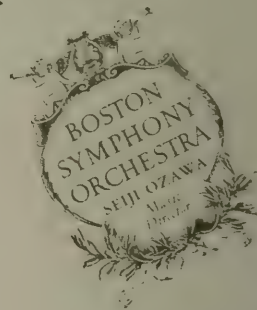


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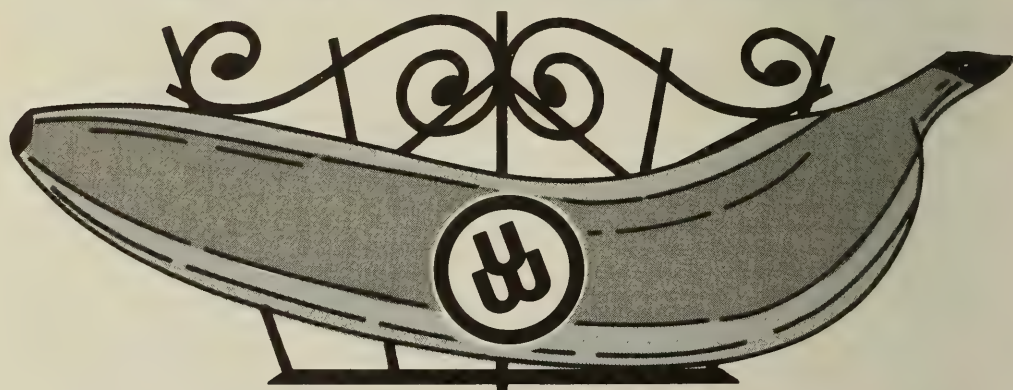
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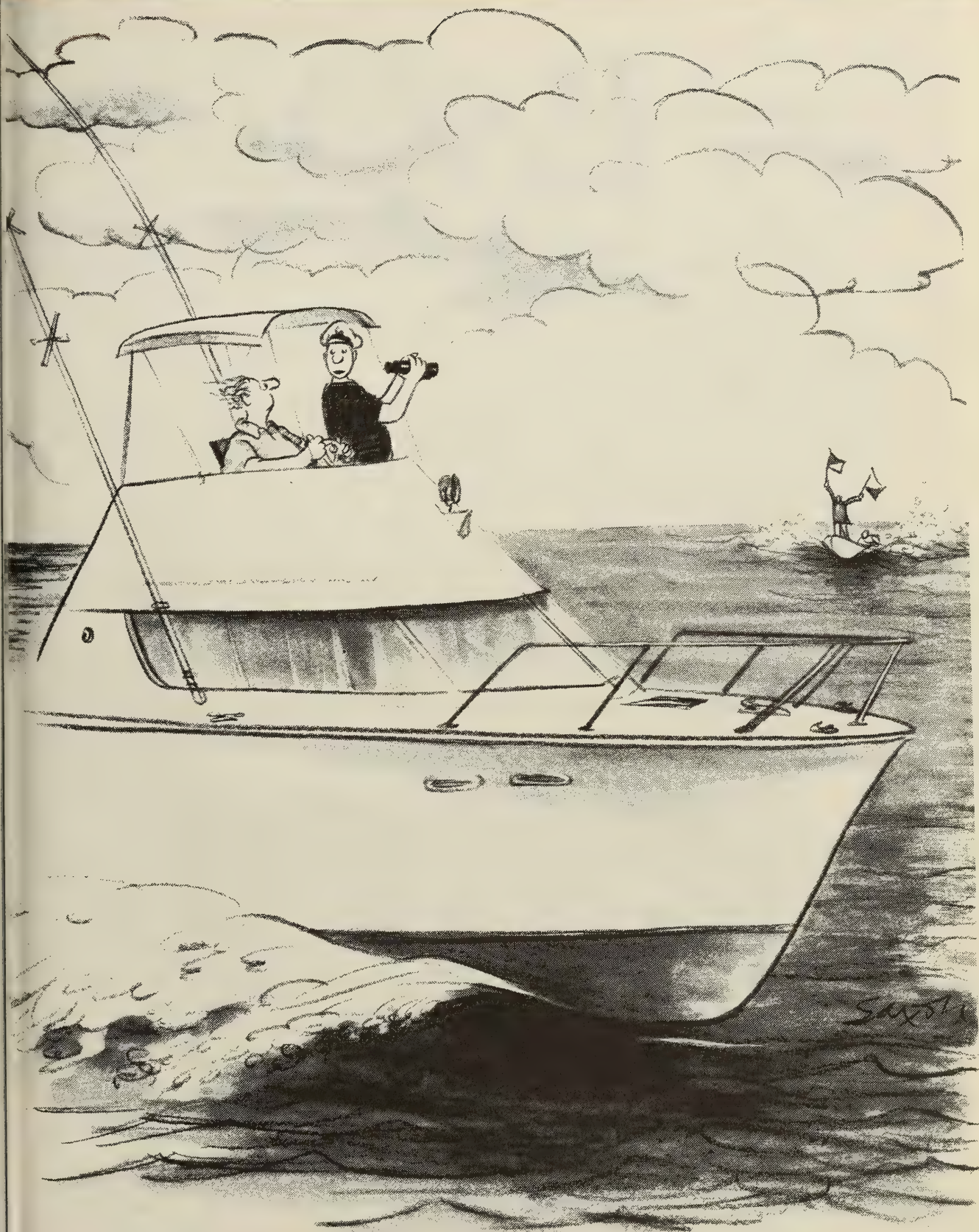
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## BSO's European Festival Tour

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The Boston Symphony Orchestra's European tour, 24 August to 8 September, was its first ever devoted exclusively to appearances at the major European music festivals, playing in close proximity to such orchestras as the Berlin Philharmonic and the Vienna Philharmonic, and was marked by an extremely high level of music-making, high spirits, and an almost unexpected level of audience and critical acclaim. The tour included the Salzburg Festival, performances at Lucerne, Montreux, and Besançon, appearances in Belgium at Brussels and Ghent, and the Berlin and Edinburgh festivals. Tour repertory highlights included the complete ballet scores of Bartók's *Miraculous Mandarin* and Ravel's *Daphnis and Chloé*, and, in Salzburg and Berlin, Berlioz's *Damnation of Faust*. The Orchestra received a \$125,000 grant from Technics, a division of Japan's Matsushita Electric Industrial Company, to help fund the tour.

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## Joseph Silverstein and the BSO

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This season marks Joseph Silverstein's twenty-fifth year with the Boston Symphony Orchestra: he joined the Orchestra in 1955 under then Music Director Charles Munch, became Concertmaster in 1962 under Erich Leinsdorf, and was named Assistant Conductor at the beginning of the 1971-72 season under William Steinberg. BSO listeners, orchestra members, and staff note this anniversary with considerable pride and thanks.

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## Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra is pleased to continue its samplings of Boston-based art. Each month a different gallery or art organization will be represented by an exhibition in the Cabot-Cahners Room, and the first half of the season includes:

2 October - 29 October  
29 October - 27 November  
27 November - 27 December  
27 December - 21 January  
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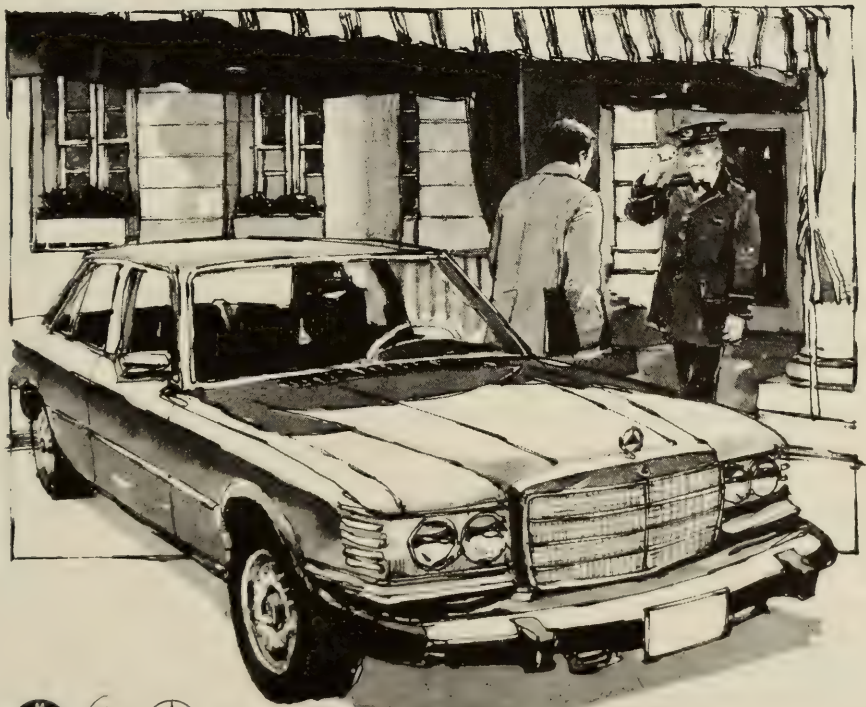
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.





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Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

\* Bo Youp Hwang

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

Michel Sasson

Ronald Knudsen

Leonard Moss

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\* Ronald Wilkison

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*Philip R. Allen chair*

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Fenwick Smith

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*Mildred B. Remis chair*

Wayne Rapier

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Laurence Thorstenberg

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*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

*Roger Louis Voisin chair*

Andre Come

Rolf Smedvig

### Trombones

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Thursday, 11 October at 8

Friday, 12 October at 2

Saturday, 13 October at 8

Tuesday, 16 October at 8

**SEIJI OZAWA** conducting

**LIADOV**

The Enchanted Lake, Legend  
for orchestra, Opus 62

**PROKOFIEV**

Piano Concerto No. 3 in C, Opus 26  
Andante—Allegro  
Theme (Andantino) and Variations  
Allegro ma non troppo

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Program materials for the Pre-Symphony Chamber Concert begin on page 35.

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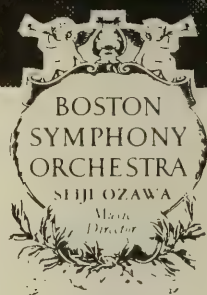
VON WEBER: Trio in G for flute, cello & piano;  
BEETHOVEN: Rondino for winds; COPLAND: Piano Quartet;  
MOZART: Serenade in C for winds K. 388

#### SUNDAY, JANUARY 20

BEETHOVEN: Trio in B flat for clarinet, cello & piano, op. 11;  
CHIHARA: Sinfonia Concertante; TCHAIKOVSKY: Piano trio, op. 50

#### SUNDAY, MARCH 2

BEETHOVEN: String Trio in D, Op. 8; MARTINŮ: 'Revue de cuisine';  
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## Anatol Liadov

### The Enchanted Lake, Legend for orchestra, Opus 62

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*Anatol Konstantinovich Liadov was born in St. Petersburg on 10 May 1855 and died in Novgorod on 28 August 1914. The Enchanted Lake, dedicated to Nicolai Tcherepnin, was published in 1909 and had its first American performance by the Russian Symphony Orchestra on 16 November 1910 in New York. The first Boston Symphony performances in Symphony Hall were led by Pierre Monteux in February of 1922, at which time The Enchanted Lake was programmed together with two other Liadov tone poems, Baba-Yaga, Op. 56, and Kikimora, Op. 63. BSO performances of The Enchanted Lake have also been conducted by Serge Koussevitzky and, most recently, in October of 1957, by Richard Burgin. The scoring is for three flutes, two oboes, three clarinets, two bassoons, four horns, timpani, bass drum, celesta, harp, and strings.*

Concerning *The Enchanted Lake*, the composer allows his title to suffice in the way of verbal description. Writing for the Boston Symphony in the season 1921-22, Philip Hale noted that "an analysis would be impertinent. The musical picture is impressionistic. One can fancy what one wishes. The piece begins andante, D flat major, 12/8, with an undulating figure for muted strings, which is the chief rhythmical feature of the work."

Liadov as a young man became closely associated with the nationalist group of five at that time when they were becoming estranged from Balakirev on account of his domineering ways. When Belaiev, patron and benevolent publisher, became the center of their orbit, Liadov was with them constantly, attending their musical evenings whereat his latest work, with those of the rest, would be played over. His brilliant talents were accepted by them, and in the joint compositions of which they were so fond, the initials "A. L." took a prominent place. When there was a matter of orchestral filling in to be done on a posthumous score of Glinka, the tangled sketches of Borodin, or Mussorgsky, Rimsky-Korsakov, always the first ministrant in such matters, called the skill of Liadov to his aid.

The friendship of Rimsky-Korsakov and Liadov was long-enduring and cemented by such projects as these. They were long associated as co-professors in the Petersburg Conservatory. When in 1908 Liadov, with others, resigned from the Conservatory in protest against the ejection of Rimsky-Korsakov, this act of loyalty must have been something of a reproach to the older composer, on account of an episode connected with their first association. This was in the season of 1875-76, when Liadov, a youth of twenty, became known to Rimsky-Korsakov (who was only eleven years older) as a pupil in his classes. Rimsky-Korsakov makes a confession in his memoirs. Liadov was "incredibly lazy," and ceased coming to the classes altogether. The young man and his classmate, G. O. Dütsch, were expelled for their "laziness." "Soon after their expulsion," wrote Rimsky-Korsakov, "the youngsters came to my house, with the promise that they meant to work, asking me at the same time to intercede for their readmission to the Conservatory. I was immovable and refused point blank. The question is, whence had such inhuman regard for forms overmastered me? Or was it the result of my contrapuntal studies, just as excesses of commandeering were



the result of my military-naval school training? I do not know; but to this day, bureaucratic fits of this nature occasionally overtake me. Of course, Liadov and Dütsch should have been immediately readmitted, like the prodigal sons that they were; and the fatted calf should have been killed for them. For, indeed, Dütsch was very capable and Liadov was talented past telling. But I did not do it. The only consolation, possibly, is that everything is for the best in this world of ours—both Dütsch and Liadov became my friends subsequently."

Rimsky-Korsakov attributes the laziness of Liadov to his background and his early training—or lack of it. Liadov grew up with music about him. His grandfather had been a musician; his father, Konstantin Nikolaievich, was conductor at the Russian Opera. His uncles were a ballet conductor, choral trainer, and cellist, respectively, and their careers were in the theater. "The brilliant gifts of Anatole's father," wrote Rimsky-Korsakov, "were stifled in continuous reveling and carousing. He frittered away his activity as composer on mere nothings, composing dance music and pieces to order." The same trait of composing short pieces or of leaving longer ones half-finished is discernible in the son.

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Liadov managed to lay substantial musical foundations for himself at the Conservatory, largely because Johansen, his teacher in theory, drove him to his work with a "tight rein," and his sister would, at his own request, withhold his dinner from him until his fugue or other assignment was completed. Although expelled, he took his diploma by means of a cantata—"a really fine piece of work," according to Rimsky-Korsakov. "How easy it all was for him! Where did he draw his experience from? Indeed, he was most talented, and so clever, too! His 'Scene,' performed at the graduation exercises of 1878, caused general delight; Stassov, for his part, made a great to-do about it."

Liadov became one of the faculty at the Conservatory in 1878. In 1894 he was appointed conductor of the Russian Symphony Concerts there, a position held also in other years by Rimsky-Korsakov and Glazunov. Liadov composed various short pieces for orchestra, several choral pieces, a setting for chorus and orchestra of the last scene from Schiller's "Bride of Messina," and shorter choral works with piano accompaniment. There are numerous songs and piano pieces. Liadov made considerable research in the literature of folk song, acting at the request of the government.

—John N. Burk

John N. Burk, whose writings on music include biographies of Beethoven and Clara Schumann, was the Boston Symphony's program annotator from 1934 until 1966.



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## Sergey Prokofiev

### Piano Concerto No. 3 in C, Opus 26



*Sergey Sergeyevich Prokofiev was born at Songsovka, Government of Ekaterinoslav (Dniepropetrovsk) on 23 April 1891 and died at Nikolina Gora near Moscow on 5 March 1953. He completed the Third Piano Concerto in 1921 and himself played the solo part in the premiere, which was given on 16 December of that year by the Chicago Symphony Orchestra, conducted by Frederick Stock. The composer was soloist at the first performance by the Boston Symphony Orchestra, on 29 January 1926; Serge Koussevitzky conducted. Other pianists who have played it with the Orchestra include Alexander Borovsky, William Kapell, Gary Graffman, Alexander*

*Uninsky, Jorge Bolet, John Browning, Maurizio Pollini, Byron Janis, and Jeffrey Siegel. The Orchestra's most recent performances were conducted by Loren Maazel in March of 1973, with Israella Margalit as soloist. Besides the piano soloist, the score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, castanets, tambourine, cymbals, and strings.*

By definition the creator's art is less ephemeral than the interpreter's, and over the past half-century the music of Prokofiev has substantially insured him to posterity as a composer. But it is perhaps significant and certainly not untoward to note that, like several of the most hallowed figures in ages past, Prokofiev was the salesman *par excellence* of his own piano concertos. Specifically as to No. 3, he personally sold it to the United States.

Notwithstanding the lofty heights to which he attained as a symphonist, moreover, Prokofiev's innermost sentiments may be said to repose in the music he wrote for his own instrument—and originally for his own execution. In much the same fashion as Mozart, Beethoven, Brahms, Chopin, and other such tandem geniuses, Prokofiev's aesthetic unquestionably found its expressive way at the keyboard. It was to be a meandering way, but in retrospect it can be traced throughout its halting growth in a long list of piano works beginning, appropriately, with the sonata catalogued as Op. 1 (1907-1909), and ending with the revised version of No. 5 (sometimes called the "Tenth Sonata"), which dates from the year of the composer's death.

In a study of the complete sonatas (Nos. 3 and 4 came just prior to the Op. 26 Concerto; No. 5 followed it by two years), the present writer once concluded of the earlier ones that they represent "the formative, reluctantly romantic Prokofiev . . . a kind of would-be Schubert in whose music the typical extremes of yearning and exuberance were as omni-present, thinly disguised, as the malicious irony that bound them. Any political inferences as to the latter would be risky. Stylistic trademarks tend to be personal rather than proletarian, [no matter] the internal struggles of Russia during this seminal decade . . . all of these works cry out *Epater le bourgeois!* But the voice is unmistakably Prokofiev's own."



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After some years of reflection the foregoing appraisal still seems to have a measure of validity, and it is cited with a view to putting into perspective as neatly as possible the crowded background of the first three concertos. (By extension it is relevant also to the later ones—although the Fourth, a special case, was not to follow for another decade.)

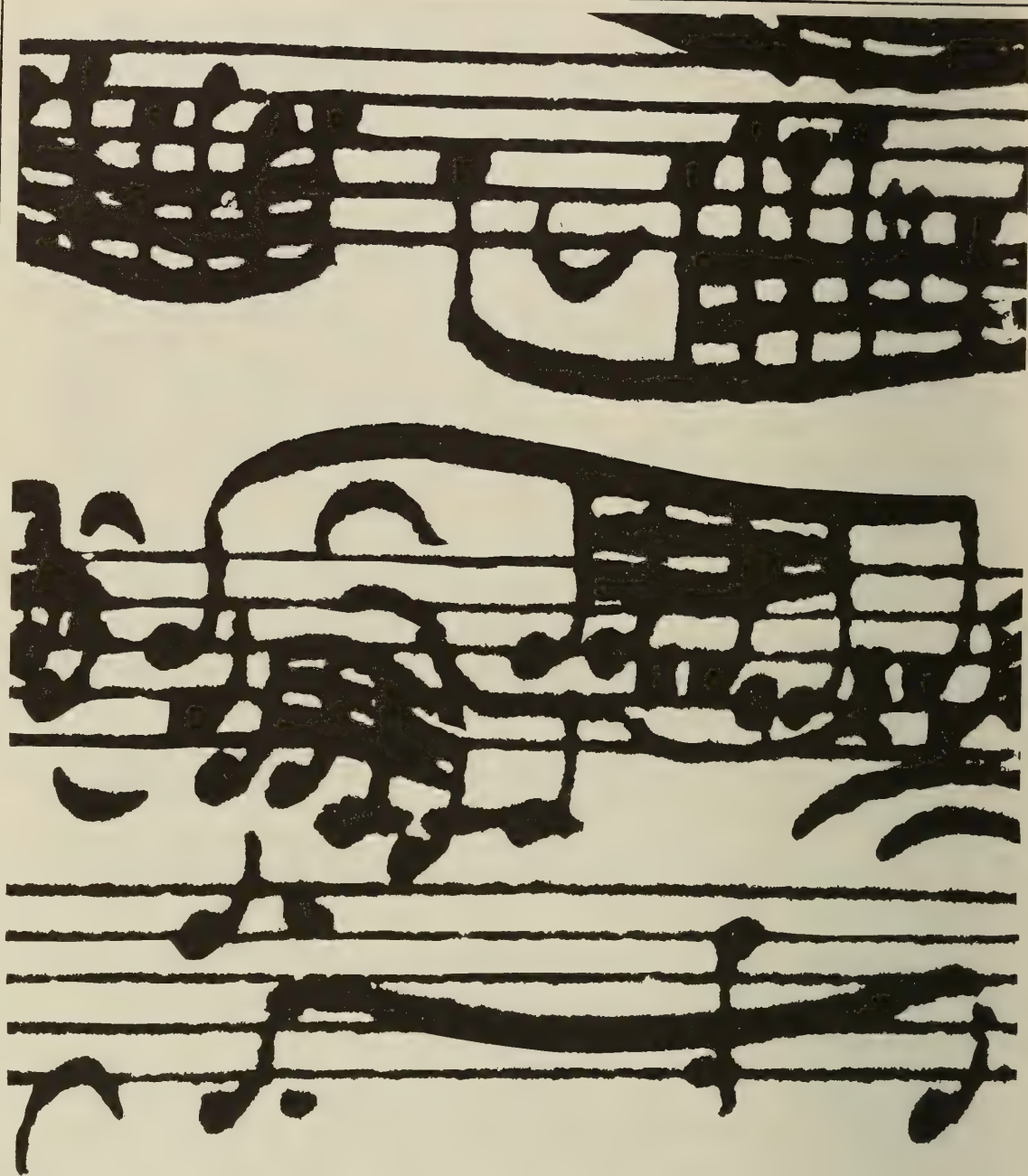
After graduating from the St. Petersburg Conservatory at eighteen, and already recognized as an *enfant terrible* of heroic pianistic talent if not yet as a composer worth taking seriously, Prokofiev had spent five post-graduate years in advanced study with the celebrated Annette Essipova, pedagogical heiress to Leschetizky, meantime completing further courses at the Conservatory and composing constantly. This interregum ended in 1914, ominously coincident with the outbreak of World War I. (The ripples from Sarajevo soon enough reached Russia, but as the only son of a widow the composer was exempt from military service.) By this time Prokofiev had made a mark on musical St. Petersburg; he was not accepted, exactly, but he was certainly not ignored. His every appearance touched off further controversy.

Controversy escalated to *scandale* in 1913, when Prokofiev leaped to international notoriety with the introduction of his Second Piano Concerto at Pavlovsk (a suburb of St. Petersburg—the latter, incidentally, was to become known as Petrograd a year later; it has been Leningrad since 1924). With one notable exception, the critics were aghast. The *Peterburgskaya Gazeta* described the new work as “a cacophony of sounds having nothing whatever in common with genuine music.” But the reviewer of *Rech* got the message. With extraordinary prescience, Vyacheslav Karatygin reported the premiere in these prophetic words. “The public hissed. This means nothing. Ten years from now it will atone for last night’s catcalls by unanimously applauding a new composer with a European reputation.”

Of course Karatygin was wrong about the time this would take. By 1915 the *Rech* critic was vindicated. In the interim Prokofiev had won the powerful advocacy of Serge Koussevitzky, of Alexander Siloti, of the impresario Diaghilev. “Only three years ago,” *Rech* commented, “most of our music lovers saw in Prokofiev’s compositions merely the excesses of a mischievous anarchism that threatened to upset the whole of Russian music. Now they won’t let him leave the stage before he has played innumerable encores.” Even the arch-conservative Russian Musical Society performed the Second Concerto. No one hissed. By then Prokofiev was a force not to be denied, and his fame increased apace—until the Revolution of 1917 marked a turning point in his career as it did in the history of the world.

The Third Piano Concerto was sketched that fateful winter. Because the overthrow of Czarism and its immediate consequences marked a definite change in the direction of Prokofiev’s development, it behooves us to look (perforce superficially) at the influences to which he was subject between 1917 and 1921, when he completed this score. To state it bluntly, the “change” was a sea change, and the influences were geographic.





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Prokofiev was anything but a Marxist in those years. "Immersed as I was in art," he wrote later, "I did not have a clear idea of the scope and significance of the October Revolution. . . ." What he *did* know was that Russia had become an unhealthy place for composers. He wanted out. And the country that appealed to him above all was America. When the People's Commissar of Education attended the premiere of the *Classical Symphony* (Petrograd, 21 April 1918) and sought out Prokofiev to express his admiration, the composer saw his opportunity and expressed in the strongest appropriate language his desire to make an extended trip abroad. Under the circumstances there was no graceful alternative for the Commissar but to consent, and within days it was announced that the government had decided to send Prokofiev across the Pacific in connection with "matters pertaining to art." He departed via Vladivostok in May for Yokohama, whence he proceeded by slow boat and several stopovers to New York, arriving there in September and making his first Manhattan appearance a fortnight after Armistice Day. Every last seat in old Aeolian Hall was filled, and the debut (a solo recital) launched Prokofiev's American career in sensational fashion. Even the critics who felt constrained to inveigh against him as an ambassador of Bolshevism concurred in the unanimous verdict on his pianistic ability; the consensus was an enthusiastic welcome for a veritable titan of the keyboard.

For the next few seasons Prokofiev concertized heavily, and no major work was forthcoming except *The Love for Three Oranges*. In the nature of artistic creation, however, it is inconceivable that the Third Piano Concerto sat untouched in the composer's luggage until the summer of 1921, when he is said to have completed the score during a sojourn at St. Brevin, on the coast of Brittany. This was in the wake of Prokofiev's second transcontinental tour of the United States. To what extent his experiences in the New World are reflected in the Op. 26 we have no way of knowing, and the answer could be not at all. But there is no gain-saying the fact that this music gestated during long, lonesome days of staring out train windows. Possibly this is rather too fanciful. What is not, by all accounts, is that the Third Concerto was a success from the beginning. The composer himself took part in the premiere, which was given not in his homeland but in Chicago, Illinois, on 16 December 1921. Americans did not take the piece to their hearts at once, as Europe did, but it was cordially received at the very least (Prokofiev remarked that we "did not quite understand" the work at the time), and its place in the standard repertoire has grown more secure with each passing season.

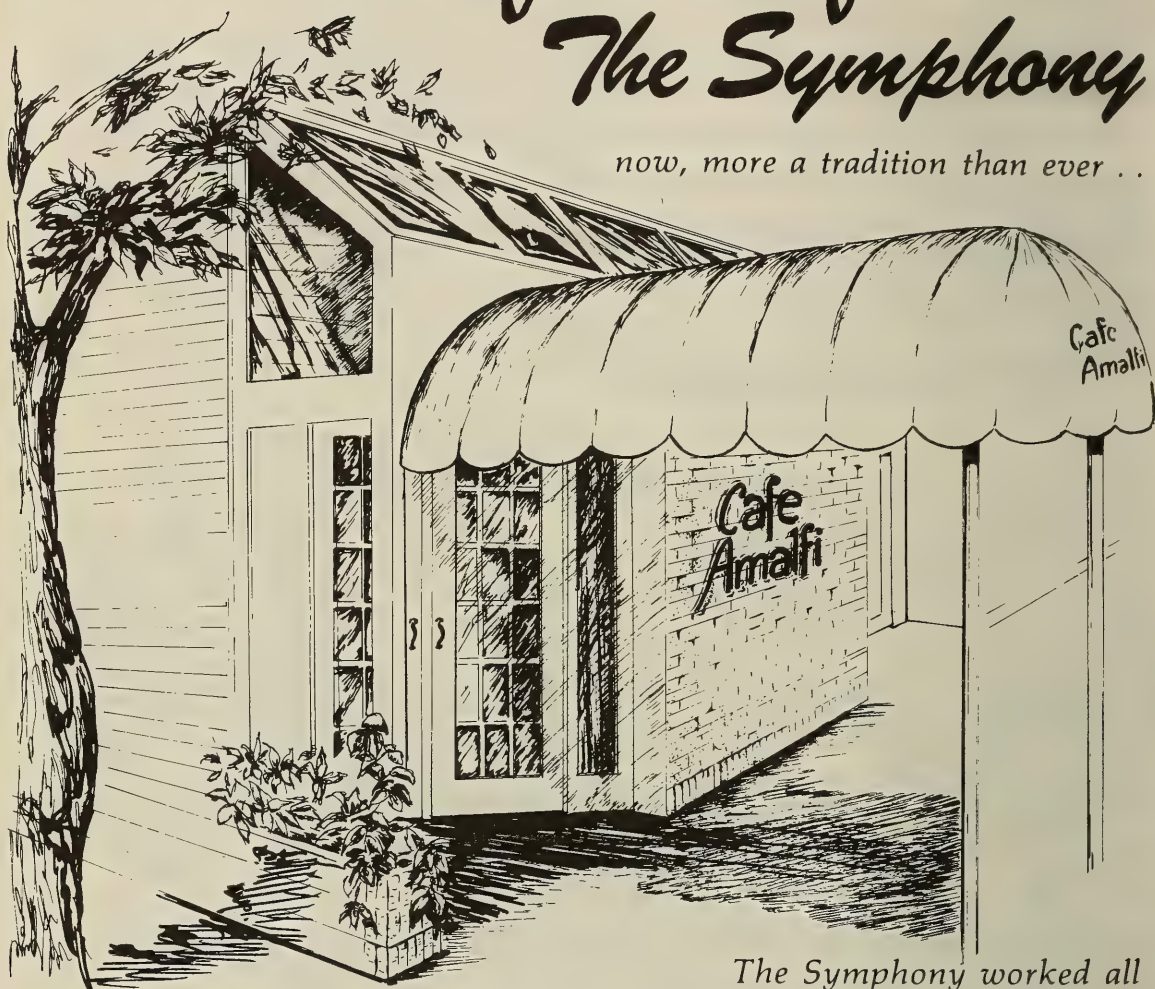
Prokofiev himself having prepared an analysis of his Third Piano Concerto it would be presumptuous not to reproduce the composer's own description:

The first movement opens quietly with a short introduction, andante, 4/4. The theme is announced by an unaccompanied clarinet, and is continued by the violins for a few bars. Soon the tempo changes to allegro, the strings having a passage in sixteenths which leads to the statement of the principal subject by the piano. Discussion of this theme is carried on in a lively manner, both the piano and the orchestra having a good deal to say on the matter. A passage in chords for the piano alone leads to the more expressive second subject, heard in the oboe with a pizzicato accompaniment. This is taken up by the piano and developed at some length, eventually giving way to a bravura passage in triplets. At the climax of this section, the tempo reverts to andante, and the orchestra gives out the first theme, fortissimo. The piano joins in, and the theme is subjected to impressively broad treatment. On resuming the allegro, the chief theme and the second subject are developed with increased brilliance and the movement ends with an exciting crescendo.



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The second movement consists of a theme with five variations. The theme is announced by the orchestra alone, andantino. In the first variation, the piano treats the opening of the theme in quasi-sentimental fashion, and resolves into a chain of trills as the orchestra repeats the closing phrase. The tempo changes to allegro for the second and third variations, and the piano has brilliant figures, while snatches of the theme are introduced here and there in the orchestra. In variation four, the tempo is once again andante, and the piano and orchestra discourse on the theme in a quiet and meditative fashion. Variation five is energetic (allegro giusto). It leads without pause into a restatement of the theme by the orchestra, with delicate chordal embroidery in the piano.

The finale begins (allegro ma non troppo, 3/4) with a staccato theme for bassoons with pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme, and develops it to a climax. With a reduction of tone and slackening of tempo, an alternative theme is introduced in the woodwind. The piano replies with a theme that is more in keeping with the caustic humor of the work. This material is developed, and there is a brilliant coda.

—James Lyons  
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The late James Lyons, editor of *The American Record Guide*, won the Deems Taylor Award of the American Society of Composers, Authors, and Publishers for his Boston Symphony program notes.



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## Pierre Boulez

### Rituel

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*Pierre Boulez was born in Montbrison on 26 March 1925 and is presently director of the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM) in Paris. Dedicated to the memory of the Italian composer and conductor, Bruno Maderna, Rituel was completed in 1975 and was given its first performance, Pierre Boulez conducting the BBC Symphony in London, on 2 April of that year. The first American performance was given by the Berkshire Music Center Orchestra, Gunther Schuller conducting, on 14 August 1975, as part of that summer's Festival of Contemporary Music at Tanglewood, for which occasion Mr. Schuller provided the following program note.*

*Rituel* is organized in fifteen sections of varying lengths, alternating between aleatoric [i.e., chance; indeterminate; varying from performance to performance] polyphonic sections (even-numbered) and coordinated homophonic sections (odd-numbered). The large orchestral forces of thirty-two solo winds, ten solo strings, and nine percussion players are divided into eight various-sized groups with two of the percussionists functioning as a ninth "group" playing an ostinato of gong and tam-tam sounds. The fifteen sections of the work are coordinated by the conductor against this gong/tam-tam background.

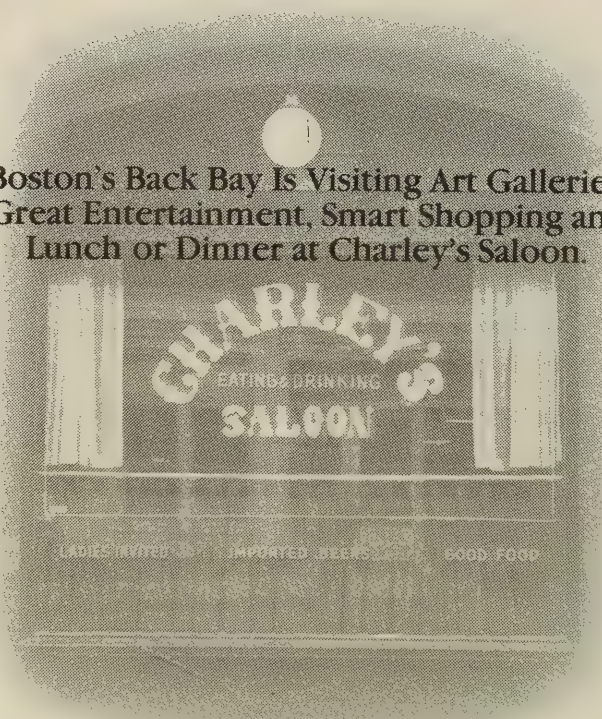
The instrumental groups are constituted as follows:

- Group 1: one oboe
- Group 2: two clarinets
- Group 3: three flutes
- Group 4: a quartet of violins
- Group 5: a quintet of mixed woodwinds
- Group 6: a sextet of strings (pairs of violins, violas and cellos)
- Group 7: a septet of mixed woodwinds

Group 8 consists of fourteen brass which function only in the even-numbered homophonic sections. These groups are placed on the stage so as to achieve a certain amount of acoustic/timbral separation. Each of the groups 1 through 7 is accompanied by its own percussionist who, in the aleatoric sections—completely polymetric with each group playing independently of its neighbors—functions as a kind of "secret" conductor for his particular group. Each group has written-out material in rhythmic unison within each group, composed of different overall durations. The main conductor cues the entrance of the seven groups according to a freely chosen sequence, and as the duration of the groups' materials varies, it follows that the groups end successively. It is also unlikely, given the manifold mathematical variables contained in these sections, that even in a thousand successive performances these sections would ever turn out exactly the same.



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As for the sequence of the fifteen sections, Boulez employs an additive approach, successively adding groups until in sections 12 and 13 all instruments are used. From the beginning of section 15 the instrumental groupings are gradually "dismantled" one by one (like Haydn's *Farewell Symphony*), until the final segment (a unison E flat) is played by two groups (7 and 8), still against a gong and tam-tam background.

Not only in its use of a great variety of percussion instruments (sixty-six in all, some rather "exotic," oriental and African) but in its overall "ritualistic" continuity and in its use of "additive" rhythmic structuring, *Rituel* is a work which derives as much from non-Western musical sources as from our own European tradition.

—Gunther Schuller

Composer, conductor, educator, author, and administrator, Gunther Schuller is Director of Contemporary Music Activities for the Berkshire Music Center at Tanglewood.

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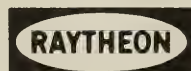
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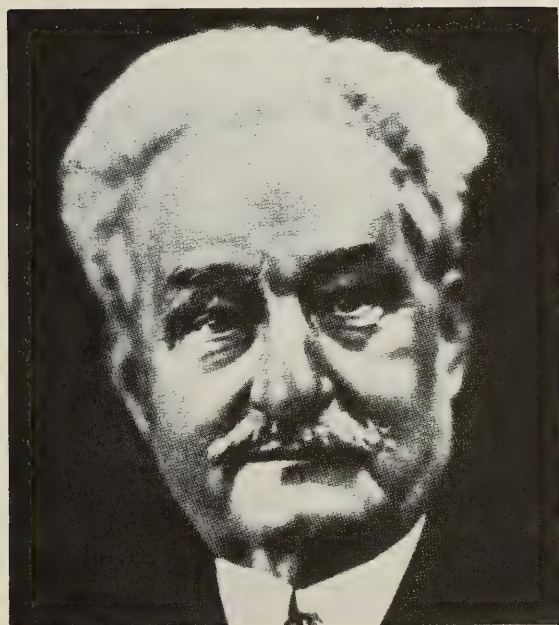
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## Leos Janáček

### Sinfonietta



Leoš Janáček was born in Hochwald (Hukvaldy) in Northern Moravia on 3 July 1854 and died on 12 August 1928 in Moravská Ostrava. He composed the *Sinfonietta* in 1925 and 1926, and the first performance was given at Prague in May 1926 by the Czech Philharmonic Orchestra. The first American performance was given by the New York Symphony Society on 4 March 1927; Otto Klemperer conducted. Erich Leinsdorf led the only previous Boston Symphony performances in October 1968. The *Sinfonietta* is scored for four flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons, four horns, nine trumpets in C and three in F, two bass

trumpets, four trombones, two tenor tubas, bass tuba, timpani, cymbals, harp, and strings.

The first American performance of Janáček's opera *Jenůfa*, with Maria Jeritza in the title role, was given at the Metropolitan Opera in New York on 6 December 1924. The opera was twenty years old, the composer seventy. International recognition had come late.

Janáček was born, the seventh child of a school teacher, in a small Moravian village near the Polish border. His family was musical, though not professionally, and recognized the boy's talent. At the age of ten he was sent to study at the Augustine monastery in Brno, where his teacher was the composer Pavel Křižkovský, a man much influenced by the folk music of Moravia. When Křižkovský moved in 1873 to become director of cathedral music at Olomouc, Janáček stepped into his teacher's shoes at Brno. But he soon moved to Prague, where he enrolled at the organ school, an institution we would describe today as a conservatory of music. He lived there for several years in considerable poverty, earning enough money by teaching to continue his own studies. Returning to Brno in 1875, he became a year later conductor of the Brno Philharmonic Society. Janáček had at that time ambitions to be a concert pianist, and he went in 1878 to the Conservatory in Leipzig, where he studied with Carl Reinecke, and from there moved to the Vienna Conservatory. He returned to Brno in 1881, and founded an organ school. He married, settled down, and remained a teacher at his own school for almost forty years. His life from that time was devoted to teaching and composition, and until the production of *Jenůfa* at Prague's National Theatre in 1916, he lived in obscurity. The opera had been finished twelve years earlier, and the first performance in Brno had made little stir. But a series of chances, and the insistence of a lone champion brought about the Prague production. Janáček found himself not only recognized, but at the age of sixty-two accepted as one of the new generation of composers. He was born, it should be remembered, only fourteen years after Dvořák, the admired friend who had



already been in his grave for more than a decade. From that time on, Janáček gradually became known throughout Europe, and, after the production of *Jenůfa* at the Metropolitan, in the United States too. But apart from a visit to London during the general strike of 1926, Janáček remained mostly in Czechoslovakia until his sudden death of pneumonia in 1928.

Although Janáček's style is very different from that of Smetana and Dvořák, he is thought of as their successor, and the third of the great Czech national composers. The influence of Moravian folk music is strong in his music, and, like Mussorgsky, he was intrigued by the rhythm of speech. The first works date from 1876, but the greater number were written after the turn of the century. There were ten operas, *Katya Kabanova*, *The Cunning Little Vixen*, and *Jenůfa* among them; many choral works, culminating in the Glagolitic Mass of 1926, folksong arrangements, a handful of chamber works and pieces for piano, and nine pieces for orchestra. Janáček was also an author: he wrote articles for musical periodicals, and two books, *About the Composition and Connection of Chords*, and *Complete Theory of Harmony*. His prose style was involved and hard to understand, but two principles emerge which are sharply reflected in his music: first, since every note continues to resonate beyond the time it is actually played, there is in music a continual overlapping of sound; the inference for Janáček was that chords of modulation become unnecessary except in the slowest tempi. Second, ceaseless observation of the rhythms and sounds of speech and nature is, he thought, an essential for the composer. He himself made sketches and notes throughout his life of street cries, the songs of birds, and so on. Characteristic of his music is the use of short snatches of melody, seldom developed, but repeated again and again in variation.

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The editors of the *Lidové Noviny* commissioned a piece from Janáček for the 1926 Sokol Festival of Gymnastics. He had been struck a few months before by some fanfares which he had heard during a military band concert in the park at Písek, and they proved the inspiration for the Sinfonietta, which he finished in the spring of 1926. Dedicated to the Czechoslovak Armed Forces, the piece, in the composer's words, expresses "the contemporary free man, his spiritual beauty and joy, his strength, his courage, and his determination to fight for victory." The original title was "Military Sinfonietta," and the movements were subtitled "Fanfares," "The Castle," "The Queen's Monastery," "The Street," and "The Town Hall." In an article which appeared under the title "My Town" at the end of 1927, Janáček described how his feelings toward his birthplace Brno changed from aversion to love after "the resurrection of 28 October 1918." "As if by a miracle, the sheen of liberty spread, shining over the town . . . I saw myself in it. I belonged in it. And the blare of the victorious trumpets, the holy peace of the Queen's Monastery, the shadows of night, the breath of the green hill and the vision of the growing greatness of the town was giving birth to my Sinfonietta."

The Sinfonietta is in five short movements, more in the form of a suite than a symphony. Like so many of Janáček's pieces, it is built of short melodies, based on Moravian speech rhythms, each movement scored for different instruments. There is little real connection between the movements, though the last ends with a more heavily scored repetition of the first.

The first, a series of fanfares, is played by nine trumpets, two tenor tubas, two bass trumpets, and timpani. Janáček originally asked that the musicians should be members of a military band and should play standing up. The dance-like second movement is scored for winds, four trombones, and strings; the third, a lyrical moderato, adds trumpets, tuba, and harp. Bells make their appearance in the second allegretto, and the Sinfonietta ends with a repetition of the fanfares of the opening allegretto, rescored for full orchestra.

—Andrew Raeburn

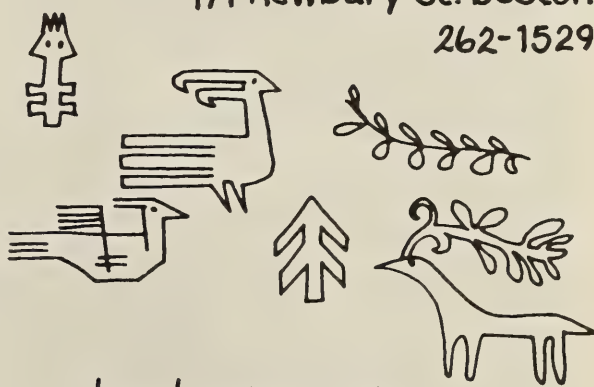
Andrew Raeburn was the Boston Symphony's program editor from 1967 until 1973.

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## Martha Argerich



Argentine pianist Martha Argerich began her musical studies at the age of four and made her first appearance with orchestra in 1949. Before venturing into her international career, she won three of the most important and difficult competitions for piano: the Chopin Competition in Warsaw (she was the first artist from the Western hemisphere to win this prize), the Concorso Pianistico Internazionale Ferruccio Busoni in Bolzano, and the Concours International d'Execution Musicales in Geneva. Ms. Argerich made her American debut on the "Great Performers at Philharmonic Hall" series

in New York, and she has since performed with orchestras including those of New York, Philadelphia, Los Angeles, Cleveland, San Francisco, Quebec, and Toronto. She has been featured as soloist at the Metropolitan Museum of Art in New York, the Ravinia and Robin Hood Dell festivals, and at Lincoln Center's Mostly Mozart Festival, and she has toured Israel, the Soviet Union, and the Far East. European appearances have included Paris, London, Vienna, Zurich, Rome, Milan, Stockholm, and Oslo, and she has performed with every major German orchestra. Ms. Argerich can be heard on numerous recordings for Deutsche Grammophon. These are her first appearances with the Boston Symphony Orchestra.

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for violin and piano, Opus 80

Andante assai

Allegro brusco

Andante

Allegro

DVOŘÁK

Romance in F minor, Opus 11

TCHAIKOVSKY

Valse-Scherzo, Opus 34

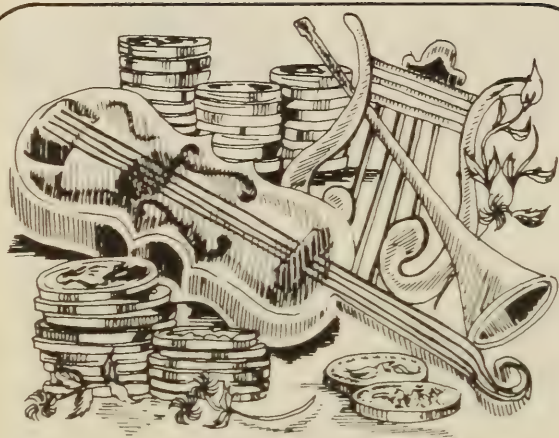
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**Sergey Prokofiev**

Sonata No. 1 in F minor  
for violin and piano, Opus 80

**Antonin Dvořák**

Romance in F minor, Opus 11

**Pyotr Ilyich Tchaikovsky**

Valse-Scherzo, Opus 34

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Prokofiev's biographer, Israel Nestyev, has called the F minor Violin Sonata "one of the most powerful and original of Prokofiev's instrumental chamber works." Sketches for the work date back to 1938, but it was completed only in 1946 and premiered in Moscow on 23 October of that year by David Oistrakh, to whom it is dedicated. Unlike the more easygoing Sonata No. 2 in D (actually a transcription, made at Oistrakh's request, of Prokofiev's Flute Sonata), the F minor is prevailingly grim, almost forbidding in expression, in a sort of Russian epic style. To paraphrase the composer, the first movement is severe, a kind of extended introduction to the vigorous and turbulent second movement; the third movement is slow, gentle, tender, the finale fast, and rhythmically complex. The ending of the last movement is quiet, brooding, distant.

The Dvořák and Tchaikovsky pieces on this program are actually works for violin and orchestra, here heard with the orchestral part in piano reduction. Dvořák composed the Romance some time between 1873 and the year of its first performance, 1877. During his early years in Prague he composed a great deal, but, severely critical of what he wrote, he burned many of his early manuscripts. He did, however, remember the ideas he thought good, reusing some of them in later pieces. The simple and gentle Romance is based on the *andantino* movement of the 1873 F minor Quartet, originally published as Opus 9 but rejected for performance by Prague's leading chamber musicians. Tchaikovsky's popular Violin Concerto has overshadowed that composer's two smaller works for violin and orchestra, the Opus 26 *Sérénade mélancolique* of 1875, dedicated to Leopold Auer, and the more extroverted *Valse-Scherzo*, written in 1877, a year before the concerto, and premiered in Paris, October 1878.

—Marc Mandel





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## Emanuel Borok

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Russian-born Emanuel Borok received his early musical education at the Darzinja Music School in Riga. He joined the Orchestra of the Bolshoy Theatre in 1969 and two years later won the competition for assistant concertmaster of the Moscow Philharmonic. At the same time, he became a member of the Moscow Philharmonic String Quartet. He emigrated in 1973 to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra, and in April 1974 he successfully auditioned for the assistant concertmaster position of the Boston Symphony.

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## Tatiana Yampolsky

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Born and educated in the U.S.S.R., pianist Tatiana Yampolsky graduated from the Moscow State Conservatory, where she studied with Dmitri Bashkirov and Yakov Flier. She immigrated to the United States in 1973. In Boston, Ms. Yampolsky has appeared in recitals and chamber music concerts, as well as in a number of Boston Symphony Orchestra performances. In 1979 she appeared as guest soloist with the Atlantic Symphony Orchestra of Halifax, Nova Scotia. Tatiana Yampolsky and Emanuel Borok have recorded the Prokofiev F minor Violin Sonata for Advent.





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## COMING CONCERTS...

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Wednesday, 17 October at 7:30

Open Rehearsal

Marc Mandel will discuss the program at 6:45 in the Cabot-Cahners Room.

Thursday, 18 October — 8-9:55

Thursday '10' Series

Friday, 19 October — 2-3:55

Saturday, 20 October — 8-9:55

SEIJI OZAWA conducting

Schubert                      Symphony No. 2  
   in B flat

Bruckner                      Symphony No. 3  
   in D minor

---

Tuesday, 23 October — 8-9:45

Tuesday 'B' Series

SEIJI OZAWA conducting

Beethoven                      Symphony No. 5  
   in C minor

Chausson                      *Poème*

JOSEPH SILVERSTEIN, violin

Ravel                          *Tzigane*

JOSEPH SILVERSTEIN, violin

Ravel                          *Bolero*

---

Thursday, 8 November — 8-9:50

Thursday '10' Series

Friday, 9 November — 2-3:50

Saturday, 10 November — 8-9:50

Tuesday, 13 November — 8-9:50

Tuesday 'C' Series

JOSEPH SILVERSTEIN conducting

Mendelssohn                      *Hebrides Overture*

Haydn                          Symphony No. 104  
   in D

Schumann                      Symphony No. 2  
   in C

---

Wednesday, 14 November at 7:30

Open Rehearsal

Thursday, 15 November — 8-10

Thursday 'A' Series

Friday, 16 November — 2-4

Saturday, 17 November — 8-10

Tuesday, 20 November — 8-10

Tuesday 'C' Series

EDO DE WAART conducting

Dukas                          *Polyeucte Overture*

Chopin                          Piano Concerto  
   No. 2 in F minor

CHRISTIAN ZACHARIAS

Beethoven                      Symphony No. 3  
   in E flat, *Eroica*

---

Friday, 23 November — 2-3:40

Saturday, 24 November — 8-9:40

EDO DE WAART conducting

Varèse                          *Intégrales*

Haydn                          Symphony No. 49  
   in F minor,  
   *La Passione*

Rachmaninoff                      *The Bells*

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CHORUS, JOHN OLIVER,  
conductor

SHERI GREENAWALD, soprano

NEIL ROSENSHEIN, tenor

JOHN CHEEK, bass-baritone

---

Tuesday, 27 November — 8-9:50

Tuesday 'B' Series

JOSEPH SILVERSTEIN conducting

Mendelssohn                      *Hebrides Overture*

Haydn                          Symphony No. 104  
   in D

Schumann                      Symphony No. 2  
   in C

---

Thursday, 29 November — 8-10

Thursday '10' Series

Friday, 30 November — 2-4

Saturday, 1 December — 8-10

SEIJI OZAWA conducting

Mozart                          Overture to *The*  
   *Impresario*

Mozart                          Piano Concerto  
   No. 20 in D minor

MURRAY PERAHIA

Holst                          *The Planets*

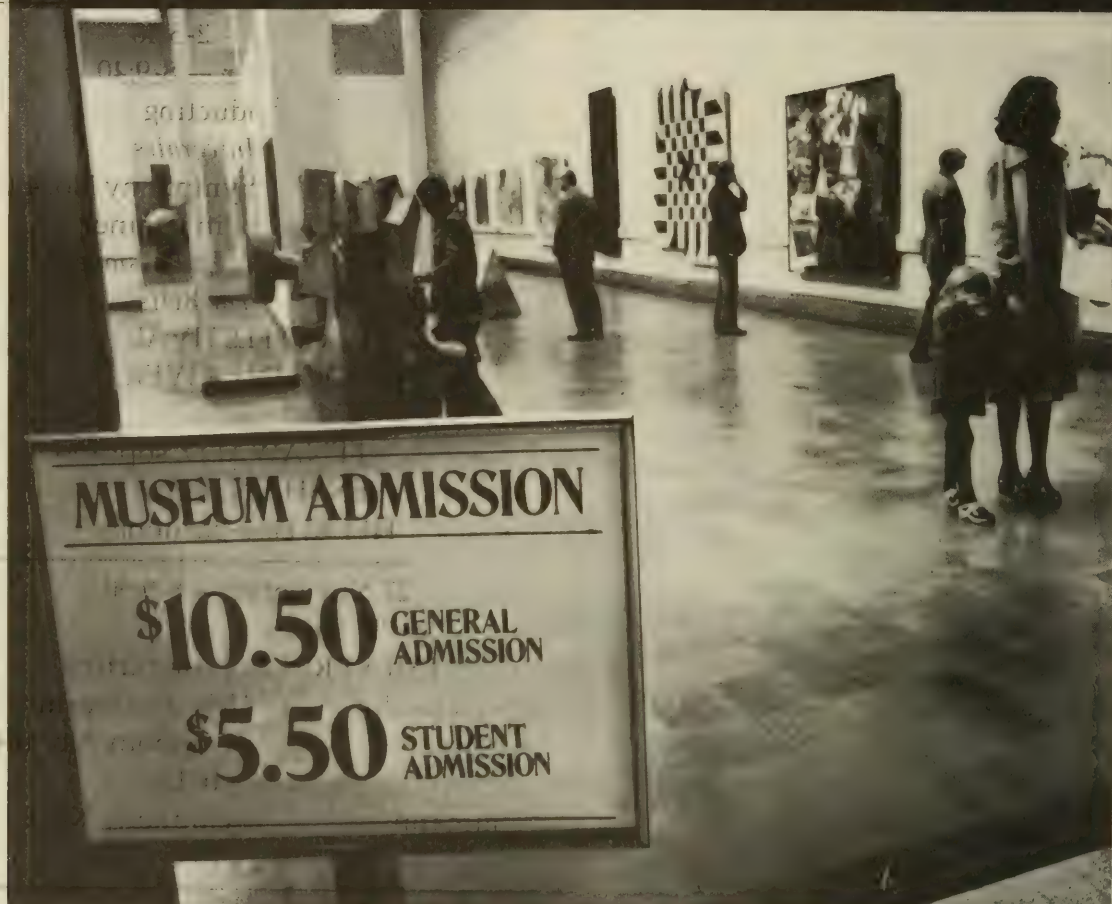
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**THE BSO IN GENERAL:** The Boston Symphony performs twelve months a year, in Symphony Hall and at Tanglewood. For information about any of the Orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra and makes your seat available to someone who wants to attend the concert. You will receive a tax-deductible receipt as acknowledgment for your contribution.

**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to



leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The Rush Tickets are sold at \$3.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard in many parts of the United States and Canada by delayed broadcast. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEH-FM (Bangor 90.9), WHEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), and WFCR-FM (Amherst 88.5). Saturday evening concerts are also broadcast live by WGBH-FM, WMEH-FM, WCRB (Boston 102.5 FM), and WFCR-FM. Most of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM, and WFCR-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

**BSO FRIENDS:** The Friends are supporters of the BSO, active in all of its endeavors. Friends receive the monthly BSO news publication and priority ticket information. For information about the Friends of the Boston Symphony, please call the Friends' Office Monday through Friday between nine and five. If you are already a Friend and would like to change your address, please send your new address *with the label* from your BSO newsletter to the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Including the mailing label will assure a quick and accurate change of address in our files.



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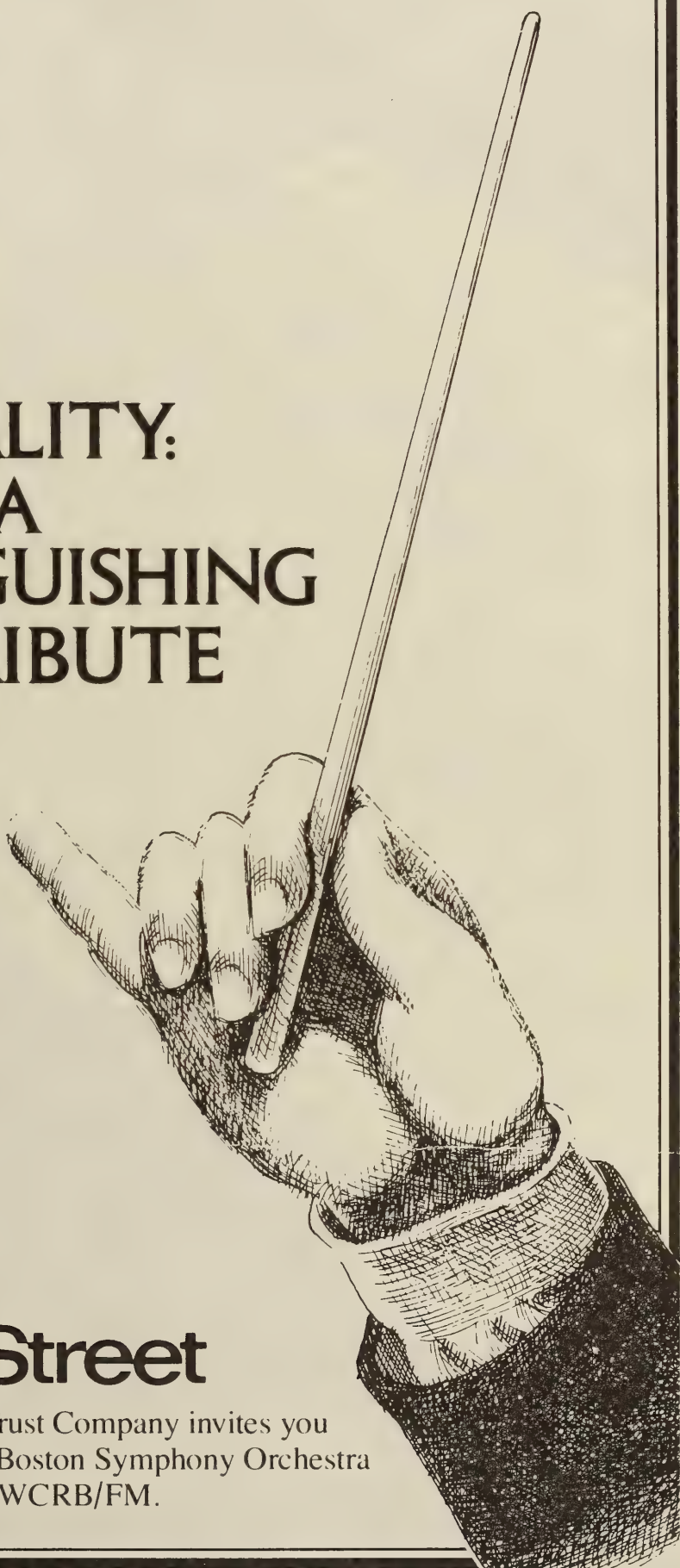
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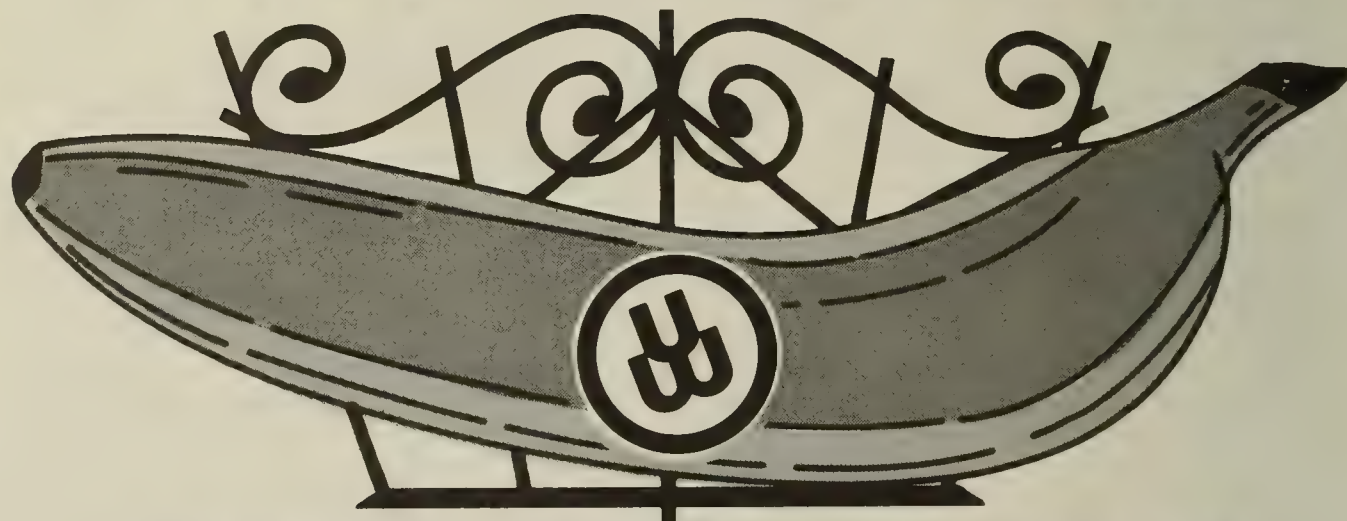
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# BSO

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## BSO's European Festival Tour

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The Boston Symphony Orchestra's European tour, 24 August to 8 September, was its first ever devoted exclusively to appearances at the major European music festivals, playing in close proximity to such orchestras as the Berlin Philharmonic and the Vienna Philharmonic, and was marked by an extremely high level of music-making, high spirits, and an almost unexpected level of audience and critical acclaim. The tour included the Salzburg Festival, performances at Lucerne, Montreux, and Besançon, appearances in Belgium at Brussels and Ghent, and the Berlin and Edinburgh festivals. Tour repertoire highlights included the complete ballet scores of Bartók's *Miraculous Mandarin* and Ravel's *Daphnis and Chloé*, and, in Salzburg and Berlin, Berlioz's *Damnation of Faust*. The Orchestra received a \$125,000 grant from Technics, a division of Japan's Matsushita Electric Industrial Company, to help fund the tour.

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## Joseph Silverstein and the BSO

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This season marks Joseph Silverstein's twenty-fifth year with the Boston Symphony Orchestra: he joined the Orchestra in 1955 under then Music Director Charles Munch, became Concertmaster in 1962 under Erich Leinsdorf, and was named Assistant Conductor at the beginning of the 1971-72 season under William Steinberg. BSO listeners, orchestra members, and staff note this anniversary with considerable pride and thanks.

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## Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra is pleased to continue its samplings of Boston-based art. Each month a different gallery or art organization will be represented by an exhibition in the Cabot-Cahners Room, and the first half of the season includes:

2 October - 29 October  
29 October - 27 November  
27 November - 27 December  
27 December - 21 January  
21 January - 18 February

Impressions Gallery  
Art/Asia  
Decor International  
Polaroid  
Art Institute of Boston

## Information for Friends

Stage Door Lecture dates, all Fridays, are 12 October, 7 December, 11 January, 29 February, and 28 March. At the first, at 11:45 on 12 October, Luise Vosgerchian will focus on that day's program.

The Council is again presenting a series of Pre-Symphony Suppers for Friends of the BSO:

Tuesday 'B'	23 October, 27 November, 22 April
Tuesday 'C'	13 November, 11 December, 1 April
Thursday 'A'	15 November, 7 February, 3 April
Thursday '10'	18 October, 10 January, 13 March
Thursday 'B'	17 January, 21 February, 27 March

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.



## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

\* Bo Youp Hwang

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

\* Participating in a system of rotated seating within each string section.

### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

*Roger Louis Voisin chair*

Andre Come

Rolf Smedvig

### Trombones

Ronald Barron

Norman Bolter

Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth

*Sylvia Shippen Wells chair*

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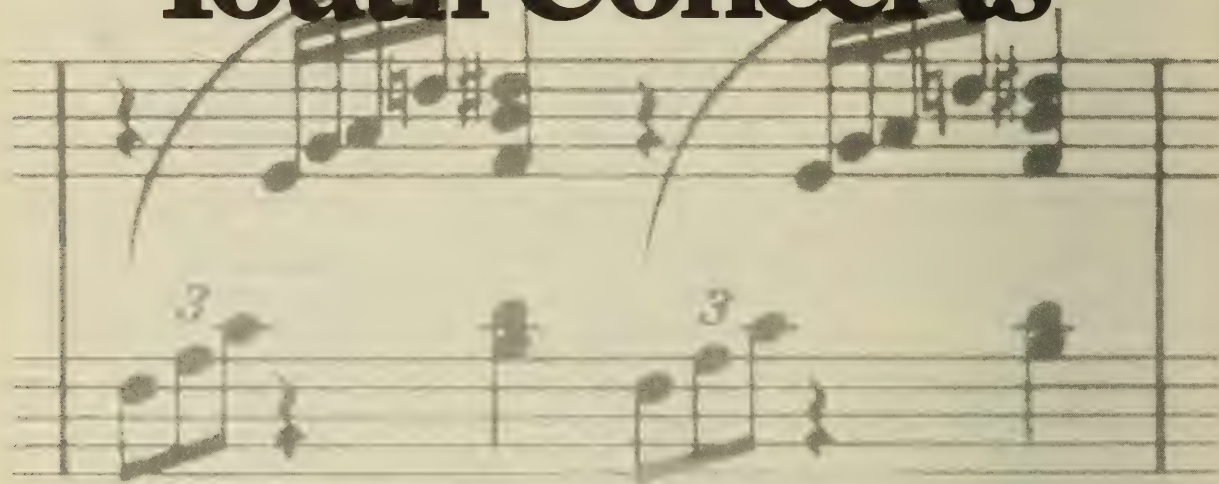
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Symphony No. 2 in B flat, D.125

Largo—Allegro vivace

Andante

Allegro vivace

Presto

---

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BRUCKNER

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(version of 1877; Fritz Oeser edition)

Gemässigt, mehr bewegt, Misterioso

(Moderately, but with motion, mysterious)

Adagio, Bewegt, quasi Andante

(Adagio, with movement, like an Andante)

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(Scherzo: Rather fast; Trio)

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## Franz Schubert

### Symphony No. 2 in B flat, D.125

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*Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He began his Symphony No. 2 on 10 December 1814 and finished it on 14 March 1815. There may have been a reading of the symphony soon after its completion by the orchestra of the Vienna Seminary where Schubert had been a student and to whose director he dedicated the manuscript score. It was likely performed privately, too, by an amateur orchestra which had grown out of the Schubert family string quartet, but the first public performance was not given until 20 October 1877, when August Manns conducted the work at the Crystal*

*Palace in London. Dmitri Mitropoulos led the first Boston Symphony performances in December 1949. Further BSO performances have been conducted by Leonard Bernstein, Richard Burgin, William Steinberg, and, most recently in Symphony Hall, Charles Munch, in December 1966. Bruno Maderna led the work at Tanglewood in 1971 and Pinchas Zukerman in 1978. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.*

We have a picture of Schubert aged sixteen, drawn by his friend Leopold Kupelweiser, that is both startling and puzzling: startling because we do not think of Schubert as a boy to begin with, even though he was only seventeen when he wrote *Gretchen am Spinnrade* and eighteen when he wrote *Erlkönig*, and puzzling because this picture does not fit with the image we have of the older Schubert, short, squat, undistinguished looking, round-faced, curly-haired, and bespectacled.

Of the fourteen children born to Schubert's parents, four besides himself survived: three elder brothers, Ignaz, Ferdinand, and Karl, and a younger sister, Maria Theresa, born when Franz was four. Schubert's early musical training came at home. Ignaz gave him his first piano lessons, and his father taught him violin. In the family string quartet, Ignaz and Ferdinand played violin, his father cello, and Franz viola. Like his brothers, Schubert was sent to Michael Holzer, organist of the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven, he was accepted as a chorister in the Imperial court chapel and took up residence at the *Stadtkonvikt*, a communal boarding home which also housed the Choir School. There he sang and studied under the



direction of *Hofkapellmeister* Antonio Salieri, who, while giving the boy a firm grounding in compositional practice, also did his best to discourage Franz's leanings toward German poetry and to expunge the language of Haydn and Mozart from the boy's musical vocabulary. There, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals; the repertory regularly included symphonies of Haydn and Mozart, the first two by Beethoven, and overtures, as well as music of other composers. It was this orchestra that first played Schubert's D major Symphony, his first, which he completed in October of 1813.

Schubert's voice changed when he was fifteen, ending his time as a chorister, and he left the *Stadtkonvikt* shortly afterwards. He spent a year training as a teacher, in accordance with his father's wishes, and then assisted at his father's school. The hours spent in front of the classroom were not happy, and Schubert was apparently a strict disciplinarian—especially when distracted from the musical ideas running through his head. In 1818 he gave up teaching altogether, breaking completely with convention and choosing the bohemian life we know from the anecdotes, but by this time he had managed to compose hundreds of songs, works for stage, church, and chamber, and five symphonies. Though it was only toward the end of his life that he would begin to develop a reputation outside his own circle and only well after his death that his real importance would be recognized, his course was set.



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Though the practice of comparing one composer's music to another can be both dangerous and misleading, one does hear something of Mozart, Haydn, and Beethoven in Schubert's Second: Mozart in the first movement's lyric second theme and in the minor-mode third movement; Haydn in the variation scheme of the slow movement; and Beethoven in the fist-shaking gesture that is the first loud music to be heard in the finale. And there is certainly something about the sound of the orchestra in Schubert's early symphonies that can suggest Haydn or Mozart, even if only because the size of the instrumental group is right. But this is momentary. Schubert's own voice is immediately recognizable: the shape of the string phrases and the airiness of the wind writing in the opening measures are enough to convince.

The first movement allegro is wonderfully buoyant and energetic, and its characteristic Schubertian length grows naturally from the composer's fashioning of thematic material. Even the lyric contrast midway through the exposition is provided with a backdrop of constant motion. The ease of the movement's progress is also tied to Schubert's use, again characteristic, of subdominant harmonies; there is a sense of relaxation and comfort even in passages of whirlwind activity. The second movement presents a deceptively simple E flat major theme and five variations; the fourth of these, in C minor, prepares the way for the gruff third-movement minuet in that key. Schubert begins the finale seemingly in mid-thought, and this movement, like the first, is all energy and motion, with lots of bounce thrown in for good measure.

—Marc Mandel



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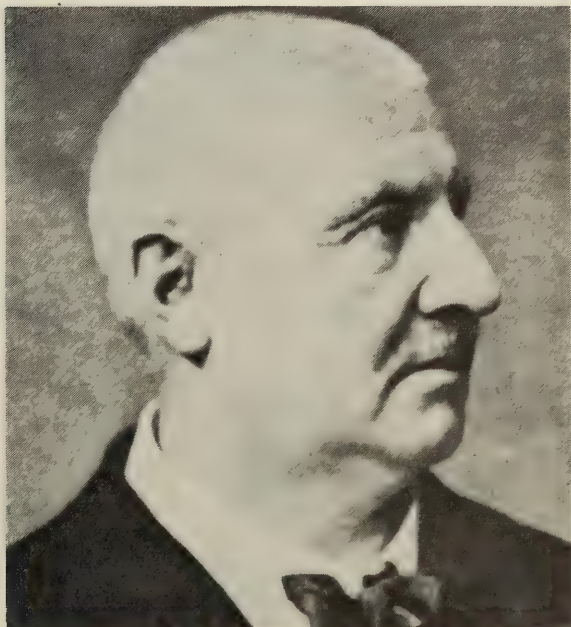


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## Anton Bruckner

Symphony No. 3 in D minor, in the version  
of 1877 as edited by Fritz Oeser

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Josef Anton Bruckner was born in Ansfelden, Upper Austria, on 4 September 1824 and died in Vienna on 11 October 1896. He completed the full score of his Third Symphony in its unpublished original form on 31 December 1873; by the spring of 1874 this had already been subjected to revision. Bruckner finished what we may call the second version of the work on 28 April 1877 and himself led the first performance, with the Vienna Philharmonic, on 16 December of that year (see below). This was published, revised and cut, by Theodor Rättig in Vienna, in 1878, in orchestral score and also in a version by Gustav Mahler and R. Krzyzanowsky for piano four-hands.

The third and final version of Bruckner's Third Symphony incorporates changes made 1888/1889, was first published by Rättig in 1890, and had its first performance at a Vienna Philharmonic concert conducted by Hans Richter on 21 December that year. In 1950, Fritz Oeser prepared a score of the symphony based on the version Bruckner completed in 1877 but printed as the "2nd version of 1878," and this is the edition used for the present performances. The only previous Boston Symphony performances of Bruckner's Third Symphony were led by Wilhelm Gericke in March 1901; Rättig's edition of 1890 was played at that time. The score in all instances calls for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

And all of this, if you've gotten through it, is to simplify the matter as much as possible! Dealing with the revisions to Bruckner's symphonies is to confront one of the thorniest problems in the music-historical literature, and the question is as much concerned with an understanding of Bruckner the man and Bruckner the composer as it is with the musical scores themselves. (For a view of Bruckner the man see the biographical sketch by Michael Steinberg which begins on page 27.)

Bruckner's Third Symphony bears a dedication to the "Meister Richard Wagner, in tiefster Ehrfurcht," the German word "Ehrfurcht" implying a combination of awe and reverence. Bruckner had first fallen under Wagner's spell while studying musical form and orchestration with Otto Kitzler in Linz. On 13 February 1863 Kitzler produced the first performance there of Wagner's *Tannhäuser*; he and Bruckner studied the score together. Bruckner was included among the artists Wagner invited to Munich for the premiere of *Tristan und Isolde* in May of 1865, and this was their first meeting. In Bruckner's words, "the Master . . . proved unusually kind and friendly towards me, seeming to take a liking to me at once. I could not even bring myself to sit down in his presence at first, but he was reassuringly congenial and invited me to join his circle every evening."





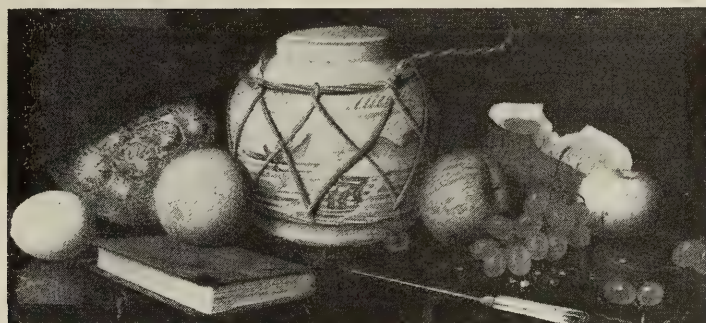
*Silhouette by Otto Böhler of Wagner and Bruckner*

Bruckner began work on his Third Symphony late in 1872. The following September he carried the scores of both his Second and Third symphonies to Bayreuth (the orchestration of the Third's finale was not yet complete) in the hope that Wagner would choose one of them for dedication to himself, "but only if the Master were more or less satisfied, as I did not wish to do sacrilege to his most celebrated name." Wagner chose the Third, being particularly taken with the trumpet theme (he thereafter referred to its composer as "Bruckner the trumpet"). Wagner was also doubtless taken with the numerous musical quotations from his own works in Bruckner's score, but all that remain of these in the second (1877) version are a reference to the *Walküre* "magic slumber" motive near the close of the slow movement and a brief burst of "magic fire" midway through the finale.

By the spring of 1874 Bruckner had already subjected the Third Symphony to some revision and noted that it was "considerably improved," but his early hopes for its performance came to nothing. It was shortly after completion of his Fifth Symphony in May 1876 that he turned to the Third once again. The Vienna premiere on 16 December 1877 was to have been directed by Johann Herbeck, one of Bruckner's strongest supporters in Vienna and leader of the Gesellschaft concerts since 1859, but Herbeck's sudden death two-and-a-half weeks beforehand resulted in the composer himself having to conduct. The occasion was one of the great debacles of Bruckner's career: his podium ability was inadequate; the audience fled the hall in increasing numbers during the performance; the orchestra itself left the composer alone onstage when the work was done; and the anti-Wagnerian press did its worst. The only good that seems to have come out of all this was the publisher Theodor Rättig's offer to print the work, but even then it was a revised and cut version that appeared.

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The final stage in the history of Bruckner's Third Symphony came only much later. On 4 September 1887 he wrote to the conductor Hermann Levi, who had led the premiere of *Parsifal* in 1882 and who became a staunch supporter of Bruckner's music, that he had completed his massive Eighth Symphony. Levi, unable to understand or appreciate the new score, sent word of this to Bruckner through Josef Schalk, one of Bruckner's students and disciples. Bruckner was crushed—the effect of Levi's reaction upon him has been described by Derek Watson as “the greatest setback of his creative career.” Neurotic symptoms which plagued him at various times in his life reappeared, and he even considered suicide. He decided to revise not just the Eighth Symphony, but earlier works as well, including the First and Third symphonies, and it was during this period that the handiwork of Bruckner's followers took its greatest toll. The Austrian conductor Franz Schalk, brother of the aforementioned Josef, was responsible for considerable abridgement of the Third's finale, and in instances where Bruckner did not accept Schalk's suggestions, he nevertheless conceded to rewrite certain passages himself. We know, too, that it was Schalk who provided some of the newly written transitional passages in this final version of the score, which was printed by Rättig in 1890 and later also by Eulenberg, Peters, and Philharmonia. (To complete the picture, it must be mentioned that the 1890 printing differed in various respects from Bruckner's own copy of the score, and it was not until 1959 that a critical edition of the 1889 version appeared in print, edited by Leopold Nowak for Vienna's International Bruckner Society.)

So we must choose between two versions of the Bruckner Third Symphony: that of 1877, as edited by Oeser, and that of 1889, as edited by Nowak. This is not the place for a detailed comparison of the two scores, but the general nature of the argument in favor of the Oeser edition is this. In the first movement of the later version, despite a certain amount of rewriting, the basic character of the music, at least, is not drastically undermined. In the second movement, an expansive passage which grows naturally and beautifully from the development of the second theme is abridged and new transitional material introduced; a restatement of another musical idea is eliminated altogether. The changes to the third movement involve only matters of detail and are not really crucial. But the Schalk-imposed emendations to the finale are virtually impossible to rationalize or excuse: nearly one-quarter of the music is cut and transitions are either rewritten or newly composed, with the result that the structural sense of the movement is entirely altered. The new transitions are more in keeping with Bruckner's later style than with that of the early symphonies. And the general ruggedness of the writing, which provides a consistent link between the outer movements of the 1877 version, is greatly smoothed over in the 1889 finale by alterations to the brass and woodwind parts, often at crucial moments. This is particularly telling at the change to D major near the end, and the difference in quality of musical texture is readily apparent to the eye when the appropriate pages of the two scores are set next to each other (see pages 22 and 23 of this program book). Finally, specific musical points aside, the version of 1877 more closely represents the composer's own intentions and better reflects Bruckner's emergence as a symphonist than does the version of 1889.



**Ee** *Sehr schnell* 600

Fl. *ff* *sempre marcato*

Ob. *ff*

Klar. *ff* *sempre marcato*

Fag. *ff*

Hrn. I *ff*

Hrn. IV *ff*

Trp. I *ff* *marcato sempre*

Trp. III *ff* *(marcato sempre)*

Pos. I *ff*

Pos. III *ff*

Pk. *ff*

Vi. I *ff*

Vi. II *ff* *divisi*

Vla. *ff*

Vcl. *ff*

Kb. *ff*

**Ee** *ff* 600

Beginning of the D major passage from the finale of Bruckner's Third Symphony, version of 1877

# **Z Schnell**

a 2

Fl. 1. 2. *ff*

Ob. 1. 2. *ff*

Klar. 1. 2. in B *ff*

Fag. 1. 2. *ff*

1. 2. in F Hr. *f* *3*

3. 4. in F *f* *3*

1. 2. in F Tromp. *ff* *sehr breit und gehalten*

3. in F *ff* *sehr breit und gehalten*

A. T. *mf* *weich*

Pos. *mf* *weich*

B. *mf* *weich*

Pk. *mf* *weich*

# **Schnell**

Viol. 1 *ff* *trem.*

Viol. 2 *div.* *ff*

Vla. *div.* *ff*

Vc. *ff*

Kb. *ff*

# **Z *ff* Schnell**

The same passage from the version of 1888/89; note changes to the woodwind, brass, and string parts.





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Perhaps more than any other symphonist, Bruckner demands of the listener a willingness to be patient, to accept the extremely broad time-scale of his music, to become absorbed in the steady but slow and granitic process by which he introduces his ideas. The hushed pianissimo for strings which opens the first movement of the Third Symphony harks back to Beethoven's Ninth. A trumpet theme is answered by woodwinds and French horn, the dynamic level builds to fortissimo, and another idea, comprised of an abrupt descending motive for full orchestra, to which the strings quietly respond, is introduced. These are the materials of the opening paragraph, and the overall continuity and rhythmic integration of the entire first movement grow out of these materials. The main idea of the second structural unit is a warm, broad theme for strings, and this leads directly to the third and final thematic paragraph, in which pointed octave-leaps in the strings prepare the reentry of the full orchestra. A C major trumpet phrase provides a sense of resolution; this is immediately followed by a variant of the opening motto theme. The exposition closes quietly, and the remaining two-thirds of the movement develop and restate all of these ideas, with a big climax for full orchestra occurring midway through, and again based on motto theme.

The Adagio is prayerful and solemn, the broad development of its expansive second idea making full use of the rich string sonorities Bruckner handles so well. When the opening theme returns, it is heard in the winds rather than in the strings, the latter providing a quiet pizzicato accompaniment. At the end, the music ascends gloriously heavenward, and then, in the space of less than a measure, the dynamic level drops from piano to pianississimo (ppp) and we have the introduction of the *Walküre* "magic slumber" motif. Bruckner's two heroes, God and Wagner, stand, as it were, side by side. The third-movement scherzo draws us back forcefully to earth, and we hear something of the Austrian countryside in the Trio.

The finale, like the first movement, is based on three thematic blocks: in the first, a broad and declamatory brass phrase, rhythmically related to the trumpet theme of the opening movement and thereby preparing that theme's later reappearance, is proclaimed against a rushing string figure. The second paragraph juxtaposes a lilting polka with elements of a church chorale, the former representing, in Bruckner's words, "fun and joy," the latter "sadness and pain." The third idea, which has been described as a sort of "staggered unison," is a forceful string figure against which the other orchestral groups are heard. Midway through the development, which builds upon the string and brass elements of the first paragraph and the chorale phrases of the second, there is a hint of the first-movement trumpet motto. Following a somewhat condensed recapitulation, the music picks up speed, the trumpet motto sounds again, a pause is reached, and there is a quiet, fleeting reference to the first-movement string theme. The "staggered unison" returns and surges upward, introducing a fanfare for the brass. The symphony closes in triumphant D major, with a resounding final statement of the opening trumpet theme.

—M.M.





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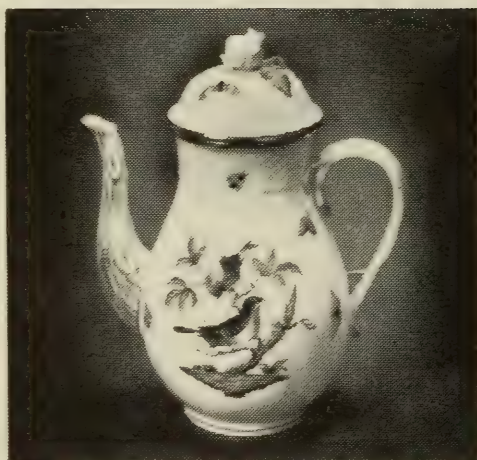
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## Bruckner

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*The following account of Anton Bruckner's life is drawn from last season's program note on the Ninth Symphony by Michael Steinberg.*

Bruckner's last residence was something like a gatekeeper's cottage at the Belvedere, an Imperial property to which he had moved on 4 July 1895 at the invitation of Emperor Franz Joseph. For all the disappointments that defined Bruckner's life to the end, an apartment at the Belvedere was a long way from the schoolmaster's house at Ansfelden. The composer's grandfather had been the village teacher, too, and before that, and as far back as the fourteenth century, the Bruckners had been farmers and laborers. Anton sang in the choir, was allowed to play the organ, and learned the rudiments of music from a cousin. In 1837, the year his father died, he was taken as a choirboy into the Augustinian monastery of St. Florian, whose buildings, Austrian Baroque at its most splendid, dominate the countryside southeast of Linz. There the musician and man gradually emerged. In 1840 he first heard orchestral music by Beethoven and Weber. He studied Bach's *Art of Fugue* and *Well-Tempered Clavier*, became acquainted with the works of Schubert and Mendelssohn, played dance music for a living, and equipped himself to teach school. In 1848 he was appointed organist at St. Florian. All his life, he was never to feel so sure anywhere as on the organ bench. As organist he enjoyed the success that was withheld from him as a composer: in Paris he played in a crowded Notre Dame before an audience that included Franck, Saint-Saëns, Auber, and Gounod; the Vienna Chamber of Commerce sponsored a series of recitals in London (one every day for a week in Albert Hall plus another five in the Crystal Palace); and when the sixty-seven-year-old master stood as a newly created Doctor of Philosophy before the *Rector magnificus* of Vienna's university, and his attempt at a formal reply had been several times derailed, he said, "I cannot find the words to thank you as I would wish, but if there were an organ here, I could tell you."

At St. Florian, he composed whatever the community needed, from sacred motets to dances for piano four-hands to part-songs for men's choral societies. In 1855 he began to travel regularly to Vienna for lessons with Simon Sechter, the tsar of Austria's music-theory world. (Twenty-seven years earlier, at the same age and, as it turned out, just two weeks before his death, Schubert had decided on the same step.) Sechter was a curious figure, who, to clear his head, wrote a fugue every morning of his adult life and whose compositions include polyphonic fantasies for piano duet on operatic airs as well as settings of chapters from a geography textbook and, once, of an entire issue of a Viennese newspaper. In Bruckner he met his match when it came to compulsive counterpointing and, on one occasion, when he received from his pupil seventeen filled exercise books at one time, he felt obliged to caution the young man about overdoing it and the possible peril to his health. In person and by correspondence Bruckner worked with Sechter for six years, during which time he was forbidden to do any free composition. He emerged with a *Meisterbrief* (a certificate of mastery like those issued by the old guilds), a nervous breakdown, and a sovereign command of contrapuntal craft. But Bruckner's hunger for learning was not yet stilled, and he went on to study with Otto Kitzler, principal cellist in the theater orchestra at Linz. While Sechter was oriented to the past, Kitzler taught from modern scores by Beethoven, Mendelssohn, and Wagner, whose *Tannhäuser* he was determined to perform at Linz and which he analyzed with Bruckner.



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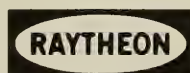
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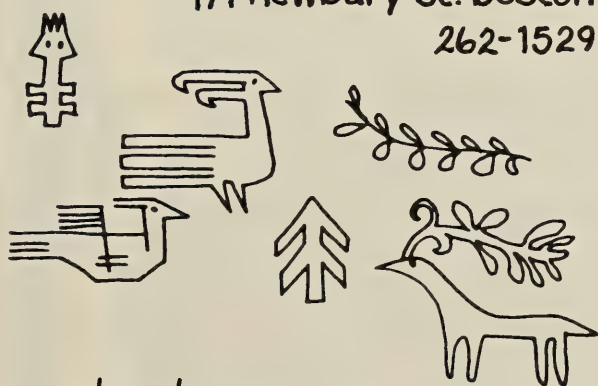
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At the end of his time with Kitzler, Bruckner was in his fortieth year and ready to heed his vocation as a composer. He began work on a symphony he was later to call "*die Nullte*" ("No. 0") and followed that in the next ten years with three masses and the first versions of Symphonies 1 through 4. With just one significant exception, the F major String Quintet of 1879, the rest of his life's work would consist of sacred choral music and symphonies. The other momentous events during this period were his first time of seeing *Tristan* and of meeting Wagner, both in 1865; his move to Vienna in 1868; and the success of his First and Second symphonies in Linz and Vienna in 1868 and 1873 respectively.

Friends had talked him into the move to Vienna, where, for less money than he was making as Cathedral Organist in Linz, he taught organ, counterpoint, and figured bass at the Conservatory, and where he occupied an unpaid, in fact essentially imaginary post of Court Organist *in exspectans*. He could not afford to have his Fourth Symphony copied and he was convinced that he would "celebrate the idiocy of [his] move" in debtor's prison. He found himself drawn into the musico-political war between the Wagnerians and the supporters of Brahms, a conflict in which he was temperamentally unsuited to engage and which in any event did not interest him. Altogether, with his peasant speech, his social clumsiness, his trousers that looked as though a carpenter had built them, his disastrous inclination to fall in love with unsuitable girls of sixteen, his piety (he knelt to pray in the middle of a counterpoint class when he heard the *angelus* sound from the church next door), his distracting compulsions, his powerful intelligence that functioned only when channeled into musical composition or teaching, a Neanderthal male chauvinism that even his associates found striking, his unawareness of intellectual or political currents of his or any other day, Bruckner was not a likely candidate for survival in the sort of compost heap of gossip and intrigue that was Vienna, nor indeed any place in the world where for a composer so much depended on things other than his skill at inventing music.

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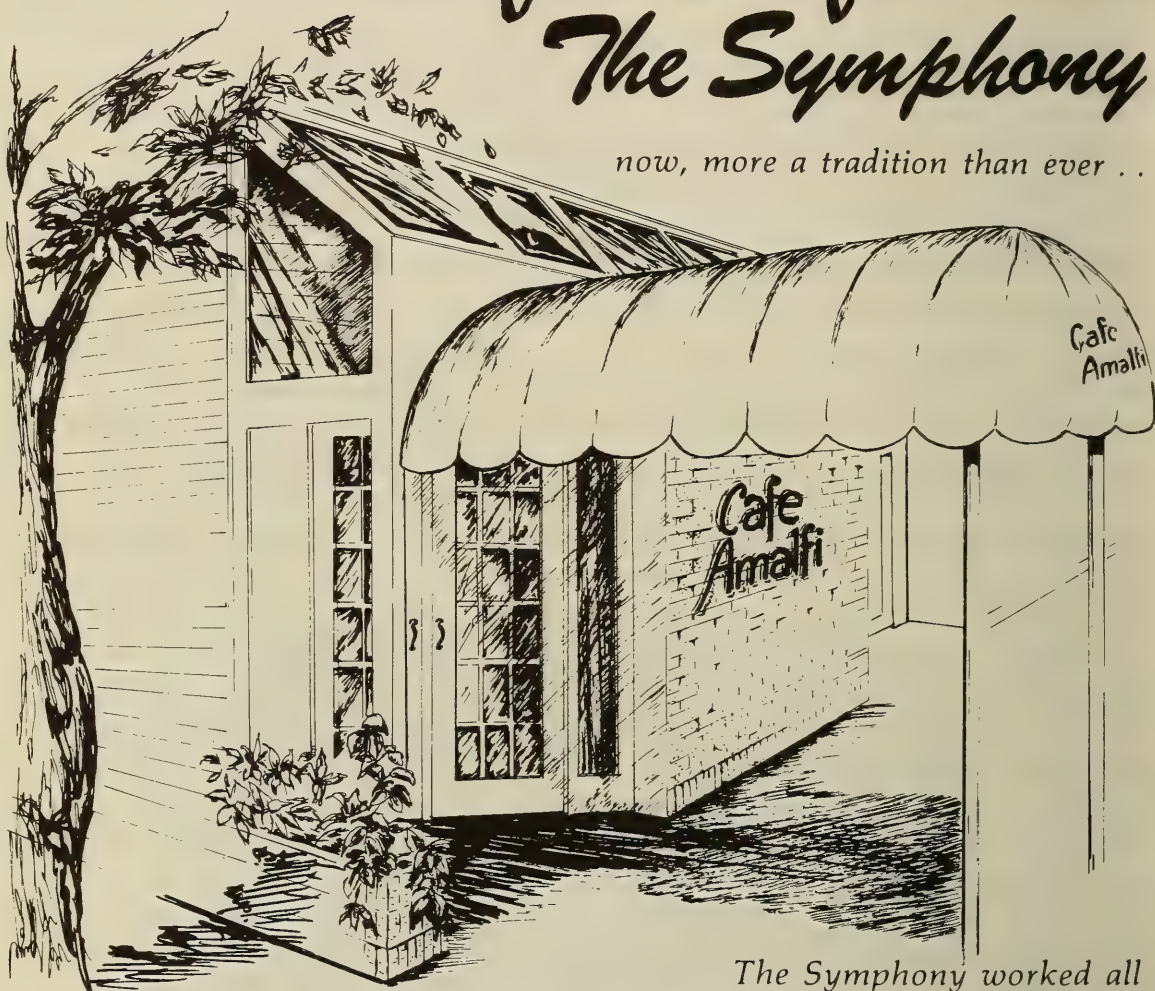
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Buoyed by occasional successes, wounded and bewildered by rather more frequent failures, pushed this way and that by a deplorable group of fatally devoted disciples (of whom more later), Bruckner found himself firm in his vocation as a symphonist. He had learned from Beethoven about scale, preparation and suspense, mystery, and the ethical content of music; from Schubert, something about a specifically Austrian tone and much about the handling of harmony; from Wagner, along with a few mannerisms, everything about a sense of slow tempo, a breadth of unfolding hitherto unknown to instrumental music. The vision, in the largest sense, was his own. So was the simple magnificence of the sound. The Fifth Symphony of 1876, the craggiest of Bruckner's mountains, is the summit of this first long stage of his growth, of his gradual discovery of a new and extraordinary idea of "symphony." The String Quintet, whose Adagio is as great a slow movement as chamber music has to show since Schubert, followed in 1879, and the subtle Sixth Symphony, which Bruckner himself thought his boldest, was completed in 1881. The Seventh, which brought him his most immediate and unqualified success, and the Eighth, came along respectively in 1883 and 1887. And by this time there were decorations and honors, stipends and a professional appointment, all of which meant a great deal to him (he insisted on being addressed as "*Herr Doktor*" after the University of Vienna conferred its honorary degree on him in 1891, and he made attempts to have doctorates awarded by Cambridge and by the University of Pennsylvania, which he thought was in Cincinnati) and assuaged at least to some extent the hardships and disappointments of his professional life.

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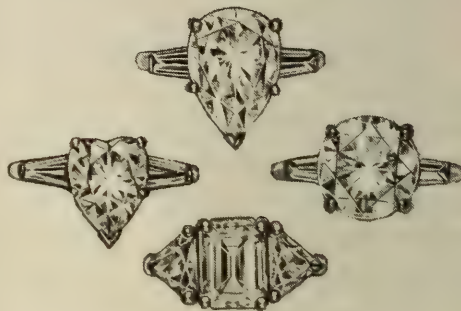
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At the time Bruckner began work on his Ninth Symphony, only three of his earlier symphonies were in print, none in an authentic edition. All but the Fifth and Sixth had been performed,\* but rarely (except for the immediately popular Seventh), with audience and critical reception often reaching simultaneous extremes of enthusiasm and rejection. The Ninth Symphony was both performed and published in 1903, six-and-a-half years after Bruckner's death, but what was printed and played was a cut and drastically rescored version by Ferdinand Löwe. The devotion of Bruckner's pupils, Josef Schalk, Franz Schalk, and Löwe, and their sincere desire to help their master and to promote recognition of his genius cannot be doubted any more than their spitefulness, their paranoia (like much of the Bruckner circle, though not including Bruckner himself, they believed that a Jewish conspiracy was holding Bruckner down), and most crucially, their failure to understand what the specific nature of that genius was. Deafened by their hatred of Brahms and his chief supporters in the Viennese press, Eduard Hanslick and Max Kalbeck, they were fatally simpleminded about the differences between Brahms and Wagner. They wished to present Bruckner as a kind of Wagnerian symphonist in opposition to Brahms and felt that the only thing wrong with Bruckner's symphonies was that they were not Wagnerian enough. This they proceeded to remedy by persuading Bruckner to make changes in collaboration with them or to allow their making changes on their own, and, given Bruckner's want of confidence, his musico-political naiveté, and his discouragement at receiving so few performances, persuasion was possible. Bruckner in fact always put up some resistance and insisted that "for the future" his own versions were to be regarded as valid. In the case of the Ninth Symphony, Löwe simply made what he regarded as the necessary changes after Bruckner's death, compounding his dishonesty by failing to reveal that what the Viennese firm of Doblinger published in 1903 and what he and such eminent colleagues as Richard Strauss, Arthur Nikisch, Theodore Thomas, Fritz Steinbach, Ernst von Schuch, Karl Muck, Eugène Ysaÿe, and Hans Richter conducted in the next half-dozen years was something other than the genuine article. In the 1920s, however, scholars and conductors began to take an interest in the questions of authenticity in Bruckner's scores, and the full extent of the Schalk-Löwe vandalism was disclosed dramatically in 1932 in Munich, when Siegmund von Hausegger conducted both versions of the Ninth—the familiar Löwe edition to begin with; then, for the first time, the original, with the cut passages restored (and Löwe's added measures removed), with Bruckner's massively simple orchestral registration in place of the Wagnerian mixed palette, and with the music organized in clearly defined blocks of tempi rather than Nibelungen ebb and flow. The legend of the non-viability of Bruckner's originals was disposed of and the corrupt editions began quickly to disappear from the active repertory.†

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\*Bruckner never heard either work. No. 5 had two performances in his lifetime, in Graz in 1894 and in Budapest in 1895: both times it was the falsification of the score by Bruckner's pupil Franz Schalk that was presented, and the composer was in any case too ill to attend. Of No. 6, the Adagio and Scherzo only were played by the Vienna Philharmonic in 1883. The work was played for the first time, though in mutilated form, under Gustav Mahler in 1899. Of course the Symphony No. 0 was not performed during Bruckner's lifetime, nor did the composer wish it to be. Its premiere took place in 1924.

†This last sentence is too simple and too optimistic. For a clear account of the situation—and of problems that remain—see Deryck Cooke's pamphlet, *The Bruckner Problem Simplified* (Novello).





*Bruckner at his Bösendorfer*

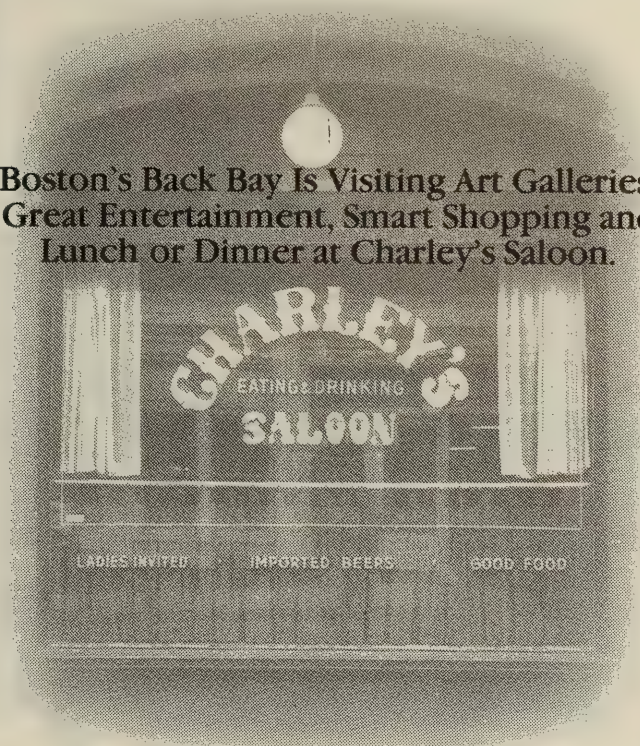


Bruckner died a long and hard death. His health took a decisive turn for the worse in 1892. The excitement of the long-delayed premiere of the Eighth Symphony with Hans Richter and the Vienna Philharmonic on 18 December that year seriously exhausted him, and from the first days of January 1893 on, burdened with a heart condition, progressive liver failure, and dropsy, he struggled through growing discomfort. In the last two years, his mind began to disintegrate along with his body. The uncertainties, the depressions from which he had suffered all his life plagued him more frequently and more severely. He grew suspicious, he became confused and incoherent. That he would be unable to finish his Ninth Symphony, which he had already realized would be his last, and which he also hoped would be his best, became a source of unquenchable torment. The persistent trembling of his hands made the physical act of writing difficult, and many of the minutes at his desk were invested in laborious cleaning up in the wake of blots and smudges. The mental effort of composition was often beyond his summoning, and, from what witnesses and even the ruled, numbered, but often blank pages themselves tell us, it is evident that ideas would no longer come. Yet he persisted, and persisted to the end. The very last day, one of the easier ones, was a Sunday, bright but windy. He spent the morning at his old Bösendorfer piano working on the sketches for the finale, allowed himself to be talked out of his daily fifteen-minute walk because of the wind, had no appetite for lunch, complained suddenly of feeling cold, and asked for tea. He took his housekeeper's counsel and returned to bed, sipped three times from the bowl she brought him, turned to face the wall, sighed deeply twice, and gave up the ghost.

—Michael Steinberg

Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 until 1979.

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Maurice J.E. Brown's *Schubert: A Critical Biography* is probably the best currently available, although it does not incorporate the most recent research (Da Capo). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (Da Capo) are valuable, though one must be careful sorting out fact from fiction in the latter. There is a Schubert biography by Arthur Hutchings in the generally excellent Master Musicians series (Dent), and a booklet on the symphonies by Maurice J.E. Brown in the series of BBC Guides (University of Washington paperback). For a recording of Schubert's Second Symphony, the one by Herbert von Karajan in his complete set of Schubert symphonies with the Berlin Philharmonic is very good (Angel). Karl Böhm's performance, also with the Berlin Philharmonic, and coupled like those listed below with the Symphony No. 1, is heavy-handed, particularly in the outer movements, which do not move the way they should (DG). Karl Ristenpart's record with the Stuttgart Symphony is muddily recorded and oddly interpreted (Nonesuch). Worth hunting down is the wonderful performance by Sir Thomas Beecham and the Royal Philharmonic, despite the mono sound and an unfortunate bit of engineering in the finale (Columbia). I would be inclined also to recommend the performance by Istvan Kertesz and the Vienna Philharmonic, though I have not heard it (London Stereo Treasury).

There are two good basic biographies of Bruckner: the one by Derek Watson in the Master Musicians series (Dent), and *Bruckner* by Hans-Hubert Schönzeler in the Library of Composers series (Grossman paperback). Deryck Cooke's chapter on Bruckner in *The Symphony*, edited by Robert Simpson, is excellent (Pelican paperback). Simpson's monograph on *Bruckner and the Symphony* (British Broadcasting Corporation) is also first-rate, and *The Essence of Bruckner*, again by Simpson, subjects the symphonies to very close critical and musical analysis. For a recording of the Bruckner Third, Bernard Haitink and the Amsterdam Concertgebouw offer an excellent performance of the preferred 1877 version in the Oeser edition played at this week's concerts, and one really needn't look further (Philips). I have heard two very good recordings of the 1888/1889 final version, Eugen Jochum's with the Berlin Philharmonic, and the more rugged performance by Karl Böhm with the Vienna Philharmonic. But even the excellence of the performances doesn't make up for the stylistic deficiencies of this later version.

—M.M.

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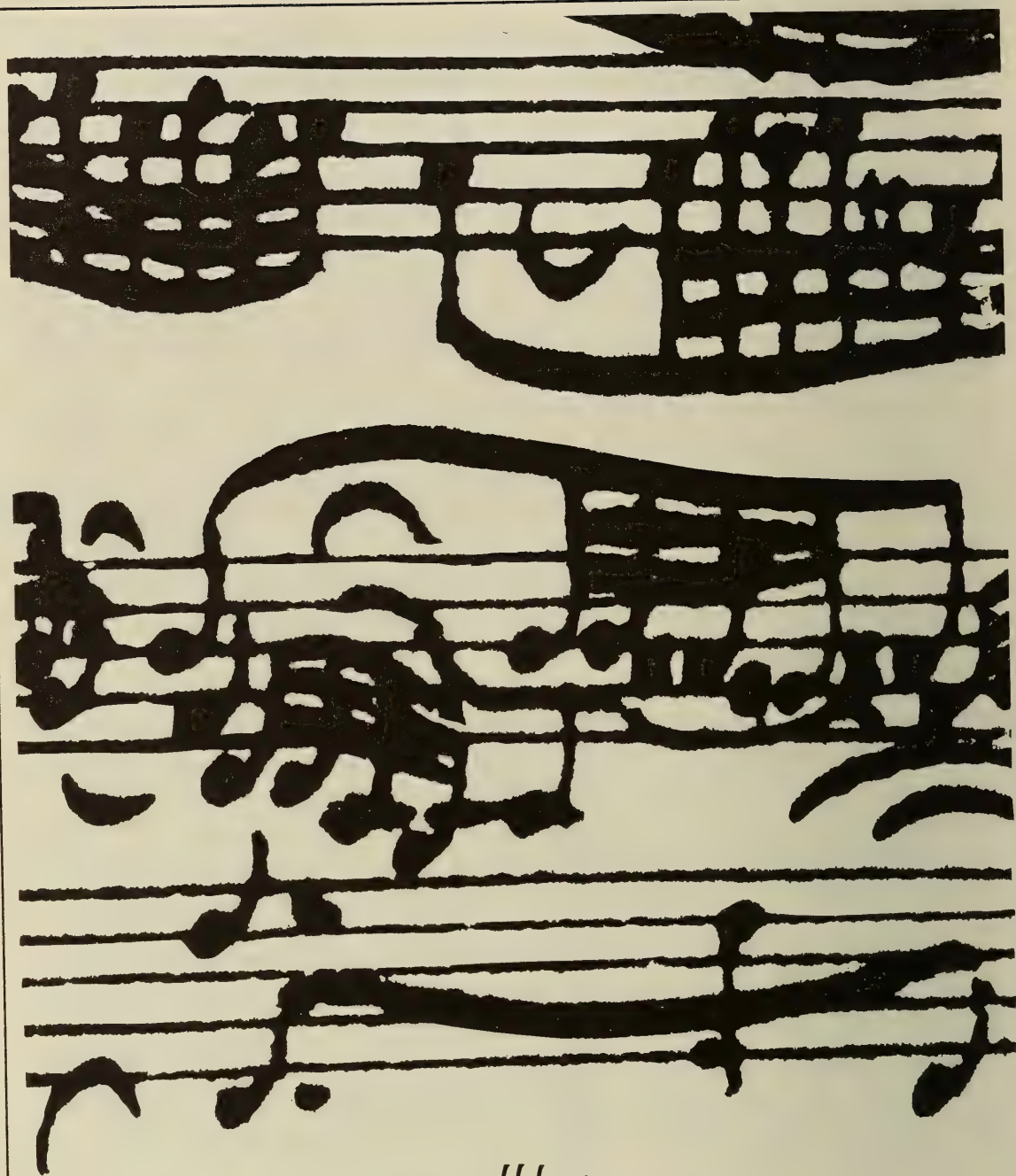
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Thursday, 8 November — 8-9:50

Thursday '10' Series

Friday, 9 November — 2-3:50

Saturday, 10 November — 8-9:50

Tuesday, 13 November — 8-9:50

Tuesday 'C' Series

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Mendelssohn                  *Hebrides Overture*

Haydn                          Symphony No. 104  
   in D

Schumann                      Symphony No. 2  
   in C

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Wednesday, 14 November at 7:30

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Thursday, 15 November — 8-10

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Friday, 16 November — 2-4

Saturday, 17 November — 8-10

Tuesday, 20 November — 8-10

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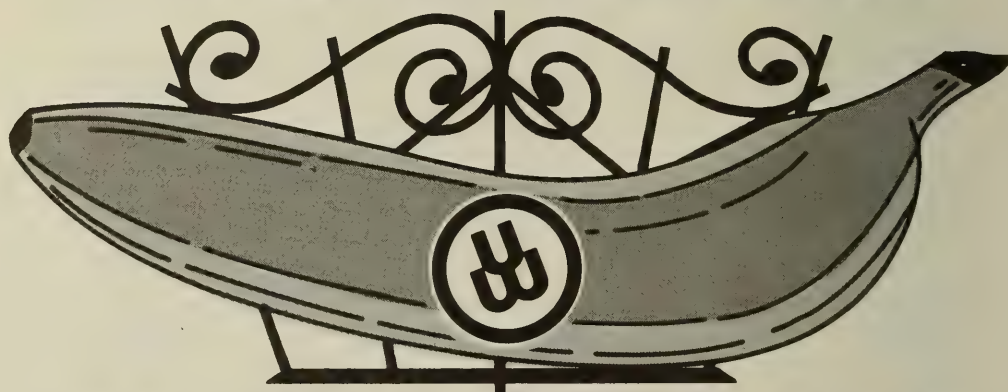
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# BSO

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## BSO's European Festival Tour

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The Boston Symphony Orchestra's European tour, 24 August to 8 September, was its first ever devoted exclusively to appearances at the major European music festivals, playing in close proximity to such orchestras as the Berlin Philharmonic and the Vienna Philharmonic, and was marked by an extremely high level of music-making, high spirits, and an almost unexpected level of audience and critical acclaim. The tour included the Salzburg Festival, performances at Lucerne, Montreux, and Besançon, appearances in Belgium at Brussels and Ghent, and the Berlin and Edinburgh festivals. Tour repertoire highlights included the complete ballet scores of Bartók's *Miraculous Mandarin* and Ravel's *Daphnis and Chloé*, and, in Salzburg and Berlin, Berlioz's *Damnation of Faust*. The Orchestra received a \$125,000 grant from Technics, a division of Japan's Matsushita Electric Industrial Company, to help fund the tour.

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## Joseph Silverstein and the BSO

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This season marks Joseph Silverstein's twenty-fifth year with the Boston Symphony Orchestra: he joined the Orchestra in 1955 under then Music Director Charles Munch, became Concertmaster in 1962 under Erich Leinsdorf, and was named Assistant Conductor at the beginning of the 1971-72 season under William Steinberg. BSO listeners, orchestra members, and staff note this anniversary with considerable pride and thanks.

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## Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra is pleased to continue its samplings of Boston-based art. Each month a different gallery or art organization will be represented by an exhibition in the Cabot-Cahners Room, and the first half of the season includes:

2 October - 29 October  
29 October - 27 November  
27 November - 27 December  
27 December - 21 January  
21 January - 18 February

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## Information for Friends

Friends' Post-Concert Receptions will be held 4 October and 6 October and will allow you to meet the artists in the Cabot-Cahners Room.

The Fanfare Luncheon and Fashion Show celebrating the opening of the 1979-80 Boston Symphony Season will be held Friday, 5 October at 11:30 a.m. at Boston's Colonnade Hotel.

Stage Door Lecture dates, all Fridays, are 12 October, 7 December, 11 January, 29 February, and 28 March. At the first, at 11:45 on 12 October, Luise Vosgerchian will focus on that day's program.

The Council is again presenting a series of Pre-Symphony Suppers for Friends of the BSO:

Tuesday 'B'	23 October, 27 November, 22 April
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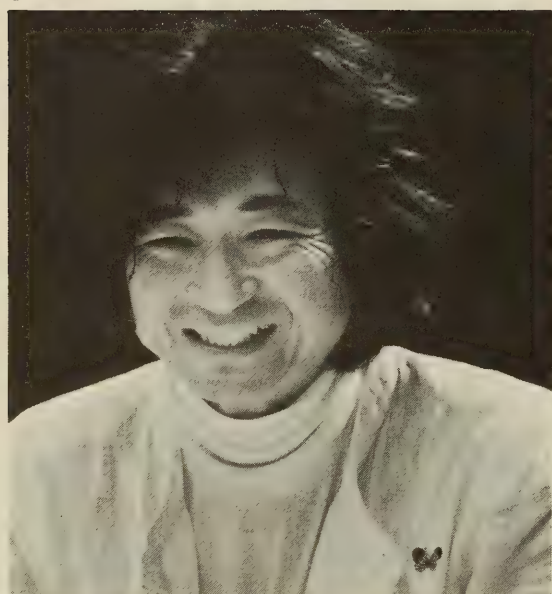
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.



## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

\* Bo Youp Hwang

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

\* Participating in a system of rotated seating within each string section.

### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

*Roger Louis Voisin chair*

Andre Come

Rolf Smedvig

### Trombones

Ronald Barron

Norman Bolter

Gordon Hallberg

### Tuba

Chester Schmitz

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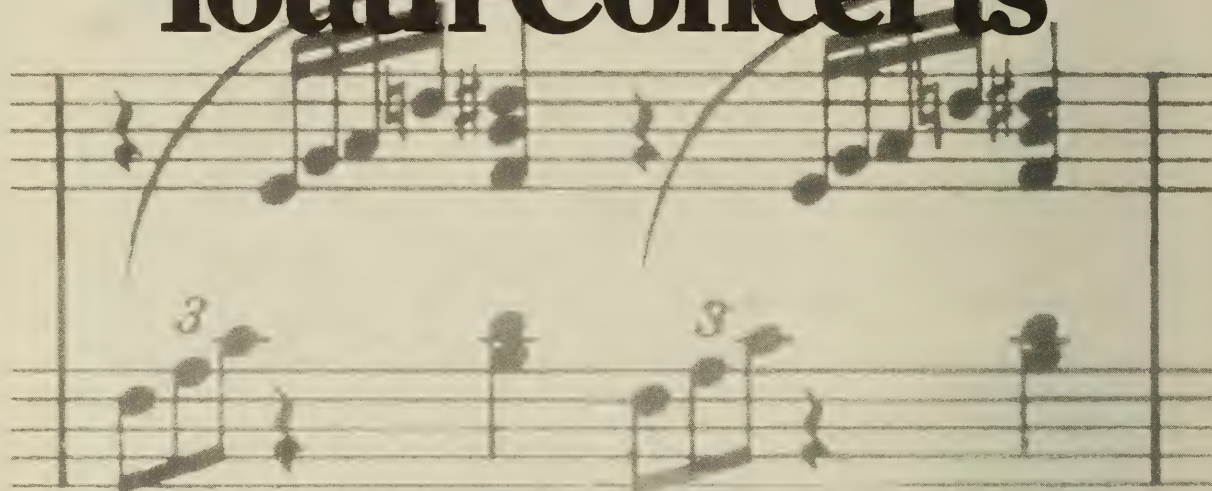
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Ninety-Ninth Season

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Tuesday, 23 October at 8

**SEIJI OZAWA** conducting

BEETHOVEN

Symphony No. 5 in C minor, Opus 67

Allegro con brio

Andante con moto

Allegro —

Allegro

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INTERMISSION

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#### SUNDAY, JANUARY 20

BEETHOVEN: Trio in B flat for clarinet, cello & piano, op. 11;  
CHIHARA: Sinfonia Concertante; TCHAIKOVSKY: Piano trio, op. 50

#### SUNDAY, MARCH 2

BEETHOVEN: String Trio in D, Op. 8; MARTINŮ: 'Revue de cuisine';  
SCHUMANN: Piano Quartet in E flat, op. 47



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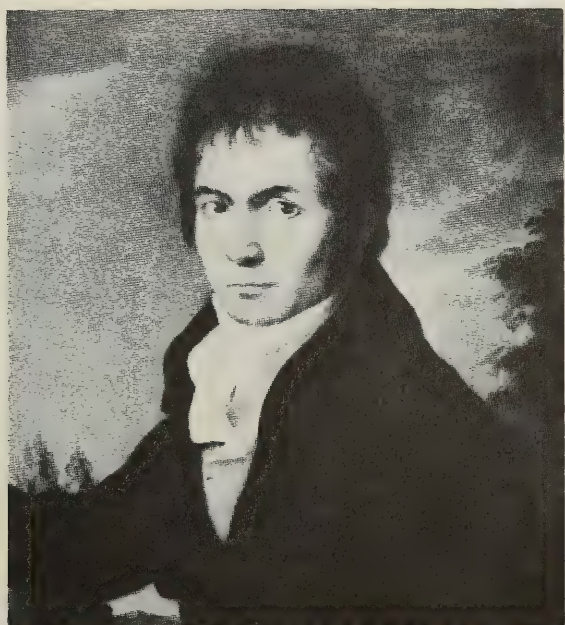
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## Ludwig van Beethoven

### Symphony No. 5 in C minor, Opus 67



Ludwig van Beethoven was born in Bonn, probably on 16 December 1770, and died in Vienna on 26 March 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on 22 December 1808 in Vienna. An early performance in Boston was given at an Academy concert on 27 November 1841, and the symphony opened the first concert of the Philharmonic Society of New York on 7 December 1842. The first Boston Symphony performance of Beethoven's Fifth was led by George Henschel on 17 December 1881, the ninth concert of the Orchestra's first season; further BSO performances have

been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, William Steinberg, Leonard Bernstein, Max Rudolf, Rafael Kubelik, Hans Vonk, Eugene Ormandy, Klaus Tennstedt, and Edo de Waart. Seiji Ozawa led a joint performance of the BSO and the Peking Central Philharmonic in Peking's Capital Stadium on 19 March 1979. The Orchestra's most recent performances were at the opening concerts of this season, Seiji Ozawa conducting, on 4, 5, 6, and 9 October 1979. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

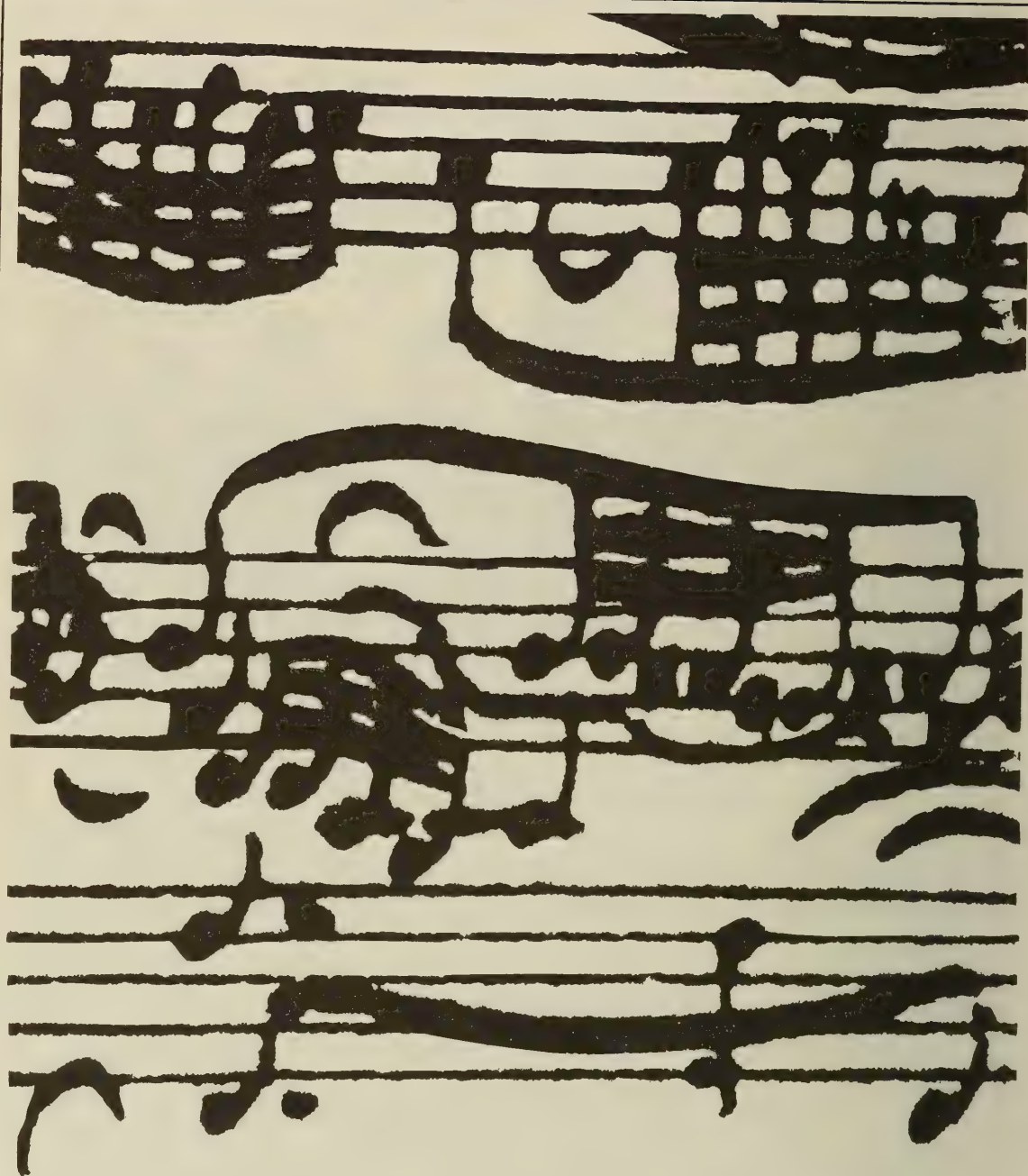
On 17 December 1808 the *Wiener Zeitung* announced for the following Thursday, 22 December, a benefit concert on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.

Second Part. 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion, but which was typical of the time, commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."





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The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was his Fourth, and the aria, "*Ah, perfido!*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer, the concluding number the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor Symphony for fear the audience would be too tired to appreciate the last movement), the symphony listed as "No. 5" the one that was published as the Sixth, the *Pastoral*, and that labeled "No. 6" was, of course, the Fifth.

Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences with a program including, besides some Mozart and Haydn, his own Septet and First Symphony in April of 1800, and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and coming to grips with this problem which would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November of 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (ultimately *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the Rasumovsky Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December.

In a Boston Symphony program note of some years back, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of 4 and 11 July 1810, E.T.A. Hoffmann recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a



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detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully than in the Symphony No. 5.

So much that was novel in this music when it was first heard—the aggressive, compact language of the first movement, the soloistic bass writing of the third movement trio, the transition between scherzo and finale, the introduction of trombones into a symphony for the first time—is now almost taken for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages that music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must *not* sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But Beethoven's Fifth has, in a sense, fallen from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is now widely considered overplayed, overpopularized. Audiences claim to be tired of it, and it now shows up most often in the context of "popular" programs or Beethoven festivals. Yet, at least every so often, this symphony demands, even needs to be heard, representing as it does not just what music can be about, but everything that music can succeed in doing.

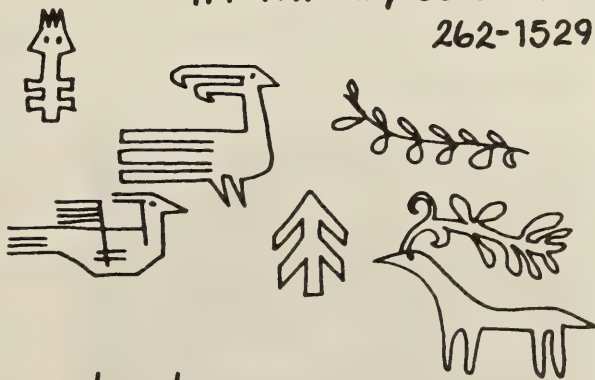
—Marc Mandel

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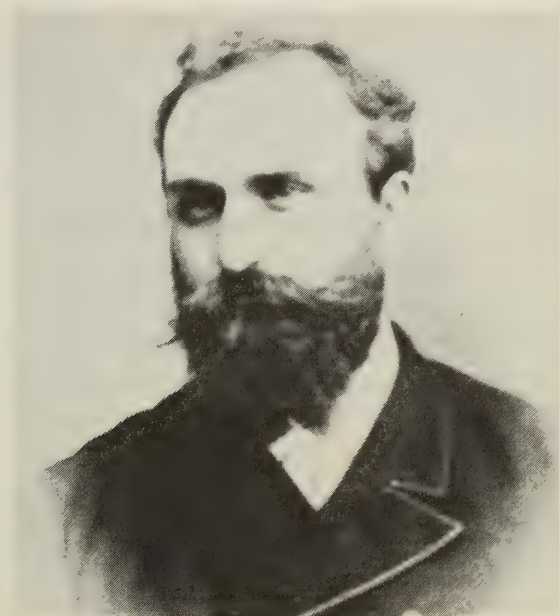
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## Ernest Chausson

### Poème for violin and orchestra, Opus 25

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*Ernest Amédée Chausson was born in Paris on 20 January 1855 and died in Limay on 10 June 1899. Composed in 1896, the Poème was first performed in Paris on 4 April 1897, when Eugène Ysaÿe was the soloist. The first Boston Symphony performances were conducted by Karl Muck in December of 1917 with violinist Sylvain Noack. The Orchestra has also given performances under Richard Burgin, with Albert Spalding, and most recently, in January of 1974, Michael Tilson Thomas, with Henryk Szeryng. Besides the solo violin, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani,*

*harp, and strings. At this performance, Joseph Silverstein uses an edition which incorporates emendations to the violin part discussed with Ysaÿe by Chausson but printed only after the composer's death.*

The music of Ernest Chausson has never enjoyed a critical esteem of more than modest proportions. The mild condescension that greets his work today was often elaborately hostile in his own time. The stinging rebukes he received throughout his life must have been a source of profound discouragement to this gentle, sensitive man. He was rebuffed not only by critics but by publishers as well. Fearing inadequate sales, they sometimes demanded that he subsidize the cost of printing his music. The *Poème* is a case in point.

A slight mystery surrounds the composition of this work, for it is nowhere mentioned in Chausson's copious correspondence. Apparently it was finished in a fairly short period of time—between April and August, 1896—without the difficulties Chausson usually experienced in composing. He took the unpublished work with him during a trip to Spain, and it was probably there that Isaac Albéniz became familiar with it. Chausson had befriended Albéniz during the latter's rather unhappy stay in Paris, and the Spanish musician now undertook to repay the favor. Touring Germany in the spring of 1897, Albéniz took the score to the publishing house of Breitkopf and Härtel where it was at first rejected. The firm then suggested that Albéniz himself might be willing to underwrite the cost of publication, and he quickly agreed to these terms. In order to prevent any suspicion from Chausson as to what had transpired, Albéniz provided an additional three hundred marks for use as royalties. Chausson later met Breitkopf who was extremely courteous, praised the *Poème* and handed him the three hundred marks. Unused to such treatment from a publisher, Chausson was thunderstruck and delighted. He never learned of his friend's well-meant deception.





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Chausson did not begin to study music until after he had satisfied the wishes of his family by completing an education in law. Already a husband and father when he finally enrolled at the Paris Conservatoire, he abandoned his studies there in order to take private instruction from César Franck. His career as a composer, which spanned only about two decades, came to an absurdly tragic end when he was forty-four years old. Bicycling near Limay, he lost control and was smashed to death against a stone wall at the bottom of a steep downgrade.

Perhaps the most popular of all Chausson's works, the *Poème* bears all the characteristic trademarks of this composer's music: gentle melancholy, restrained passion, reserve, delicacy, and exquisite craftsmanship. It is a one-movement work, a sort of rhapsody, of which Debussy said: "Nothing touches [us] more with dreamy sweetness than the end of this *Poème*, where the music, leaving aside all description and anecdote, becomes the very feeling which inspired its emotion."

—Harry Neville

Harry Neville was the Boston Symphony's program editor from 1973 to 1974.



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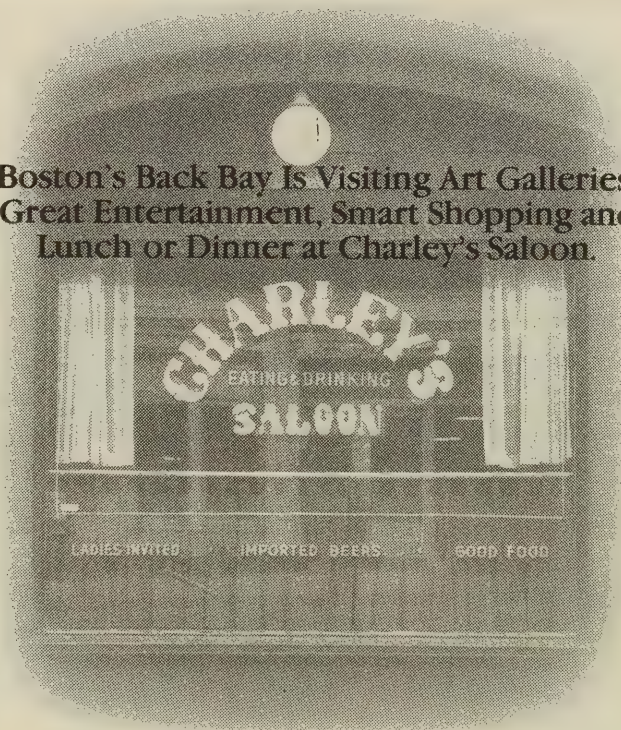
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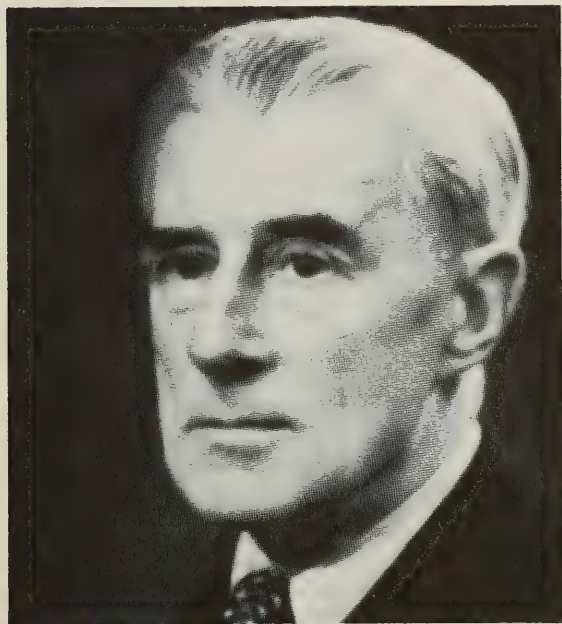


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## Maurice Ravel

Tzigane, Concert rhapsody for violin and orchestra  
Bolero

---



Maurice Joseph Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937.

The concert rhapsody, *Tzigane*, for violin and piano, was given its first performance by the Hungarian violinist Yelley d'Aranyi with pianist Henri Gil-Marchex in London on 26 April 1924; Ravel had finished the piece only several days before. The autograph of the orchestral transcription is dated July 1924, and the work in this version had its premiere with Yelley d'Aranyi and the Colonne Orchestra, Gabriel Pierné conducting, on

30 November 1924 in Paris. The first Boston Symphony performances featured violinist Paul Kochanski with Serge Koussevitzky conducting in February of 1925 and, on the Friday-Saturday subscription series, March of 1928. Yelley d'Aranyi performed the work under Koussevitzky in February 1932, and Arthur Grumiaux with Ernest Ansermet in February 1952. The most recent BSO performances were led by Charles Munch with Joseph Silverstein as soloist on 16 and 17 October 1959. In addition to the violin soloist, the score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, two horns, trumpet, side drum, celesta, triangle, cymbal, harp, and strings.

Ravel composed *Bolero* in 1928 on commission for Mme. Ida Rubinstein's ballet troupe, which gave its premiere at the Paris Opéra on 22 November 1928 with Walther Straram conducting; decor and costumes were by Alexandre Benois, the choreography by Bronislava Nijinska. The first concert performance in Paris was given by Ravel conducting the *Lamoureux Orchestra* on 11 January 1930, but the first American performance had already been given two months earlier, on 14 November 1929, by the Philharmonic Symphony Society of New York under Arturo Toscanini. Serge Koussevitzky led the first Boston performances at Boston Symphony concerts of 6 and 7 December 1929. Further BSO performances were directed by Charles Munch and Ernest Ansermet. The Orchestra's most recent performances were at the opening concerts of this season, Seiji Ozawa conducting, on 4, 5, 6, and 9 October 1979. *Bolero* is scored for two flutes and piccolo, two oboes and oboe d'amore, English horn, two clarinets, E flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, three saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings.

Ravel inherited from his mother, whose early years were spent in Madrid, a strong feeling for the people, folklore, and music of Spain. His father, a Swiss civil engineer who played an important role in the development of the automobile, instilled in both his sons—the elder Maurice and the three-years-younger Edouard, who would go on like his father to become an engineer—a love for things mechanical, frequently accompanying them on visits to factories of all



sorts. Maurice held this fascination throughout his life, taking time during his North American concert tour of 1928 to visit the Ford plant in Detroit and devoting himself rather extensively in later years to his collection of mechanical toys.

That the boy Maurice would undertake a musical career seemed clear from the start; the only question was whether he would become a concert pianist or a composer. Following lessons in piano, harmony, counterpoint, and composition, Ravel was enrolled in the preparatory piano division of the Paris Conservatoire in November of 1889, taking second prize in the July 1890 piano competition and first prize a year later. But Ravel's association with the Conservatoire was marked predominantly by a succession of academic failures: in July 1895 he was dismissed from both harmony and piano for failing to win additional prizes in either area as required by the Conservatory's regulations. Ravel quit the Conservatoire, continuing to study and compose in private. In the fall of 1897 he turned down a music professorship in Tunisia, resuming study at the Conservatory in January of 1898, when he entered the composition class of Gabriel Fauré, whose "advice as an artist" gave him "valuable encouragement" and to which "dear teacher" he would later dedicate his *Jeux d'eau* for piano and the String Quartet. But once again, following two successive fugue-competition failures, Ravel was expelled from the Conservatoire in July 1900, though he continued to audit Fauré's class until 1903.



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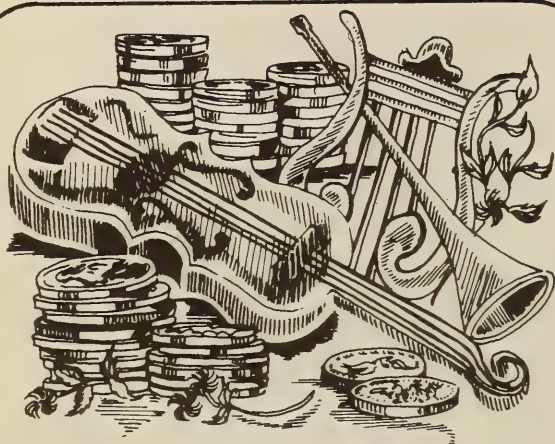
On five occasions, Ravel competed for the Grand Prix de Rome, a state-subsidized prize designed to further the winning composer's artistic development with a four-year stipend, the first two years to be spent at Rome's Villa Medici; the preliminary round required acceptance of a fugue and choral piece, the final round the setting of an extended cantata text for solo voices and orchestra. On his first attempt, in May of 1900, Ravel failed the preliminaries. He won third prize the following year, entered again but without success in 1902 and 1903, then chose not to compete in 1904. On 7 March 1905 he turned thirty, the age limit for the competition, and that May he tried for the last time—but was not even admitted to the finals! There was an uproar: debate among the music critics was heated, the news made the front pages, and the integrity of the jury was suspect, especially considering that all six finalists were pupils of one of the judges, Charles Lenepveu, who was a professor of composition at the Conservatoire.

Without question, a variety of musical/political factors were involved. Ravel was by now a prominent figure in Parisian musical life, recognized as the leading composer of his generation and presumable successor to Debussy, twelve-and-a-half years his senior. But at the same time, as Ravel's biographer Arbie Orenstein points out, the composer's preliminary submission for the 1905 Grand Prix contained obvious compositional errors and infractions, enough to suggest that Ravel was being flippant, scornful, or both. This knowledge, plus the fact that his teachers frequently and consistently found him lacking in discipline as well as naturally gifted, suggests a picture of someone never much interested in playing by the rules or filling the role of model student. (Years later, in January 1920, Ravel would pointedly refuse decoration as a Chevalier of the Legion of Honor, perhaps in reaction to the circumstances of the Prix de Rome scandal.)

The artistic and social milieu of Paris contributed as much to Ravel's growth as anything he learned in school. There was plenty of music, and music of all kinds: at the concerts of the Société Nationale the latest in contemporary music was played; music from Bach to Wagner was performed by the Société des Concerts du Conservatoire; the Schola Cantorum under the direction of Vincent d'Indy served up the latest fruits of musicological labor, from Gregorian Chant to Renaissance to Baroque; there was opera and operetta; and there were numerous







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Sidonie-Gabrielle Colette, who was to be Ravel's librettist for *L'Enfant et les sortilèges* (1920-25), has left a description of the composer from around this time: "He wore side-whiskers! Yes, side-whiskers! And a thick crop of hair accentuated the contrast between his large head and tiny body. He had a taste for conspicuous ties and shirt-frills. While anxious to attract attention, he was afraid of criticism. . . Secretly, he was probably shy; his manner was aloof and his way of speaking somewhat curt." We also learn a great deal about Ravel from the journal of his friend and Conservatoire classmate, the pianist Ricardo Viñes, who introduced much of Debussy's and Ravel's piano music in the course of his career. With Viñes, Ravel was a member of the *Apaches* ("hooligans"), a group of young intellectuals who saw themselves as artistic outcasts and who met regularly from around the turn of the century up until the beginning of World War I to discuss painting, poetry, and music.



Ravel in 1905, at right, with the pianist Ricardo Viñes



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*From the Boston Symphony's 1927-28 season*

Ravel's first published work was the *Menuet antique* of 1895, printed in 1898. His formal debut as a composer came at the Société Nationale concert of 5 March 1898 on which was programmed his *Sites auriculaires* for two pianos; this consisted of a *Habanera*, now known in orchestral transcription as the third movement of the *Rapsodie espagnole*, and a virtually unknown piece called *Entre cloches*. His first orchestral composition was a *Shéhérazade* Overture composed for a projected opera also in 1898, premiered to prevailing negative reaction in May of 1899, and in response to which one critic suggested that Ravel "think more often of Beethoven." By the time of the 1905 Prix de Rome affair his list of works included the *Pavane for a dead Infanta* (1899), *Jeux d'eau* (1901), the String Quartet (1902-03), and the *Shéhérazade* song cycle (1903), and the decade preceding the outbreak of World War I was one of astounding and virtually uninterrupted productivity, witnessing the creation of such compositions as the *Sonatine* and *Miroirs* (1905), the *Histoires naturelles* (1906), *Mother Goose* (1908-1910), the *Valses nobles et sentimentales* (1911), *Daphnis et Chloé* (1909-1912), and the Trio for piano, violin, and cello (1914). During this time, too, Ravel established his lifelong relationship with the publishing company of August and Jacques Durand, founded his own Société Musicale Indépendante for the performance of new music, and began to be known outside his native country.

The war years found Ravel serving first as a volunteer orderly among the wounded and then, after his acceptance to military service, as a truck driver near the front at Verdun. But a more profound interruption to his creative flow came in the form of his mother's death on 5 January 1917. With this, the strongest emotional attachment of Ravel's life was gone; it was a blow from which he never recovered, and after several years of virtually no new music at all, only about one new composition would be completed each year. He continued to concertize, touring as both pianist and conductor; *Le Tombeau de Couperin* (1914-17) and *La Valse* (1919-20) were finished at this time.

In May of 1921 Ravel moved to Le Belvédère, a country villa about thirty miles from Paris in the town of Montfort L'Amaury, thereafter dividing his time between his new home, professional and social obligations in Paris, visits to the Basque country of his birth, and increased touring activities. The height of his international career came at the beginning of 1928 with a four-month tour of the United States and Canada as soloist, accompanist, and conductor; guest-conducting engagements included the orchestras of Boston, Chicago, Cleveland, New York, and Philadelphia, and, in Carnegie Hall following an all-Ravel program given by Serge Koussevitzky and the Boston Symphony Orchestra, he appeared onstage to acknowledge a standing ovation from the capacity audience. But always he was the same person, fully conscious of society, dress, and appearance. In Chicago, he delayed the start of a concert for half an hour until the proper shoes for his outfit could be retrieved from his wardrobe, which included twenty pairs of pajamas and fifty pastel-colored shirts. He was characterized at this time as "accurate in every detail. Small in frame and stature, he always dressed his slender body in the latest and most fashionable mode. No effort was too much for him to produce the effect he wanted, whether in working out an awkward detail in a composition, or accomplishing a harmony between his cravat, his socks, his handkerchief and the pattern of a suit of clothes he was wearing."





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The remaining musical products of Ravel's career would include the Piano Concerto for Left Hand (composed 1929-30 for the Austrian pianist Paul Wittgenstein, who had lost an arm in the war), the Piano Concerto in G (1929-31), and *Bolero* (1928). But the last years were tragic. His health had been deteriorating for some time, and it may be that an automobile accident in October of 1932—a taxi in which he was riding collided with another car—hastened the onset of motor impairment, difficulty in speaking, and partial memory loss which curtailed his career. The last completed composition was finished in 1933: *Don Quichotte à Dulcinée*, three songs for a film starring the Russian bass Feodor Chaliapin; the remainder of the project was completed by Jacques Ibert. Ravel's friends offered as much in the way of diversion as possible, including a trip to Spain and Morocco, but the ultimate sadness was that the mentally alert composer was an absolutely helpless witness to his own decline: "I still have so much music in my head," were his words following a performance of *Daphnis et Chloé*, at one of the last concerts he was able to attend. In the early morning hours of 28 December 1937, nine days after neurosurgery, he died.

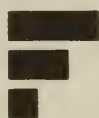
Following a private musicale during one of Ravel's visits to London, and at which the Hungarian violinist Yelley d'Aranyi performed his Sonata for violin and cello with Hans Kindler, the composer asked Mlle. d'Aranyi to play him some gypsy melodies: this went on until five in the morning and presumably represents the first event in the history of Ravel's *Tzigane* for violin and orchestra. Ravel completed the *Tzigane* (which means "gypsy") just shortly before its premiere in April of 1924; the orchestral version was given for the first time half a year later. On both these occasions, Mlle. d'Aranyi, grandniece of Joseph Joachim, dedicatee of the Vaughan Williams Violin Concerto and Bartók violin sonatas as well as the present work, and who spurred the unearthing of Schumann's Violin Concerto in 1937 by claiming that the composer's spirit had visited her, was the soloist.

The first performance astounded both composer and audience, especially given the limited rehearsal time; Ravel's ability to write for an instrument he had never studied also attracted notice. The reviewer for the London *Times*, however, was skeptical. Describing the piece as "rhapsodical in the literal meaning of the word, being a series of episodes in the Hungarian manner strung together," he was "puzzled to understand what M. Ravel is at. Either the work is a parody of the Liszt-Hubay-Brahms-Joachim school of Hungarian violin music. . . or it is an attempt to get away from the limited sphere of his previous compositions to infuse into his work a little of the warm blood it needs." *Tzigane* is, simply, a virtuoso showpiece, opening with an extended "quasi cadenza" for the soloist and, along the way, using just about every violinistic trick in the book.

Ida Rubinstein requested a ballet score from Ravel before he set out for America in 1928, and the original plan was that he would orchestrate several sections of Isaac Albéniz's *Iberia*. It turned out, however, that this had already been done at the request of Albéniz's family and under exclusive copyright by Spanish conductor Enrique Arbós. Even when Arbós agreed to relinquish the rights, Ravel was too piqued to pursue the matter, and his first thought was that he would simply orchestrate something of his own, since he did not want to take on the burden of writing something entirely original. But then an idea came to him, a theme "of insistent quality" which he would repeat numerous times "without any development, gradually increasing the orchestra" to the best of his ability. The result was *Bolero*.



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The Paris Opéra production for Mme. Rubinstein together with twenty male dancers "suggested a painting of Goyer and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the men standing about the room were gradually aroused from apathy to a state of high excitement." It was a brilliant success, but Ravel thought little of his music and, as with the *Pavane*, claimed surprise at its popularity. But he *was* concerned that it be properly played and became furious when Arturo Toscanini, on tour with the New York Philharmonic, took a tempo that he considered much too fast. (Toscanini's response, variously recorded, included statements that Ravel didn't understand his own music, the quick tempo was the only way to put the piece across, and that a bolero was a dance, not a funeral march.)

About the music, with its ostinato bolero rhythm and the heightening effect of the sudden pull from C onto E in the bass just before the end, just a word: those are not wrong notes you're hearing at the second return of the main theme. Ravel has here set the tune in three keys at once; one piccolo has it in E, the other in G, and horns and celesta in C. As for the rest, let Ravel have his say:

I am particularly desirous that there should be no misunderstanding as to my *Bolero*. It is an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity. . . I have done exactly what I set out to do, and it is for the listeners to take it or leave it.

—M.M.

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## MORE...

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The standard biography of Beethoven is Thayer's, edited by Elliot Forbes and available in paperback (Princeton); Forbes's excellent edition of Beethoven's Fifth—the score, plus essays and analysis—is available in paperback from Norton. Maynard Solomon's recent biography of the composer is thorough, interesting, and provocative, with a very good bibliography (Schirmer).

Needless to say, there are recordings of Beethoven's Fifth by just about everyone. Seiji Ozawa has recorded it with the Chicago Symphony for RCA with the Schubert *Unfinished*, and the same coupling is available with Charles Munch and the Boston Symphony (RCA Gold Seal). Another BSO recording is available in Erich Leinsdorf's complete set of the Beethoven symphonies, also on RCA. Herbert von Karajan's first Berlin Philharmonic recording for Deutsche Grammophon is one that I have lived with happily for more than a decade, but his recent one strikes me as rather hard-driven. The critically acclaimed recording by Carlos Kleiber with the Vienna Philharmonic (DG) is idiosyncratic, but does offer the repeat of the last-movement exposition. Furtwängler and the Vienna Philharmonic may be heard on Seraphim (three records, mono, with the *Eroica* and the Seventh), and Toscanini's recording with the NBC Symphony is included in a complete set with several overtures and other works on Victrola. Best to avoid the electronic-stereo reprocessing on the single-disc version of this; better still, try to find Toscanini's 1939 broadcast-cycle recording, a more flexible and compelling performance, despite the poor sound, than the 1952 commercial one (once obtainable from the Arturo Toscanini Society, but available in stores for a while on the Olympic label).

Martin Cooper's *French Music from the Death of Berlioz to the Death of Fauré* devotes several excellent pages to Chausson (Oxford University Press), and there is a biography of that composer by Jean-Pierre Barricelli and Leo Weinstein (Greenwood Press reprint). For a recording of the *Poème*, I would recommend Itzhak Perlman with Jean Martinon and the Orchestre de Paris (Angel), Zino Francescatti with Leonard Bernstein and the New York Philharmonic (Columbia), or Isaac Stern with Daniel Barenboim and the Orchestre de Paris (Columbia); the Perlman and Francescatti are on discs which also include Ravel's *Tzigane*. David Oistrakh's recording of the *Poème* with Charles Munch and the Boston Symphony (Victrola) is unfortunately no longer available.

Arbie Orenstein's *Ravel: Man and Musician* is thorough and well-documented, if somewhat dry (Columbia University). Worth looking into are the BBC Music Guide on Ravel's orchestral music by Laurence Davies (University of Washington paperback), and Davies's *The Gallic Muse*, which includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes).

Besides the *Tzigane* recordings already mentioned, there is another excellent one by Itzhak Perlman with André Previn and the London Symphony, coupled with Lalo's *Symphonie espagnole* (RCA). *Bolero* is another one of those pieces that just about everyone's recorded, and again, there are BSO recordings led by Seiji Ozawa (DG) and Charles Munch (RCA), as well as a Boston Pops recording with Arthur Fiedler (DG). Herbert von Karajan with the Berlin Philharmonic avoids orchestral virtuosity for its own sake and makes of *Bolero* the "*danse lascive*" that Ravel once called it (DG, coupled with Ravel's orchestra transcription of Mussorgsky's *Pictures at an Exhibition*). Also recommended are Bernard Haitink's reading with the Amsterdam Concertgebouw (Philips) and Jean Martinon's with the Orchestre de Paris (Angel).

—M.M.



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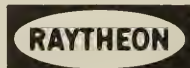
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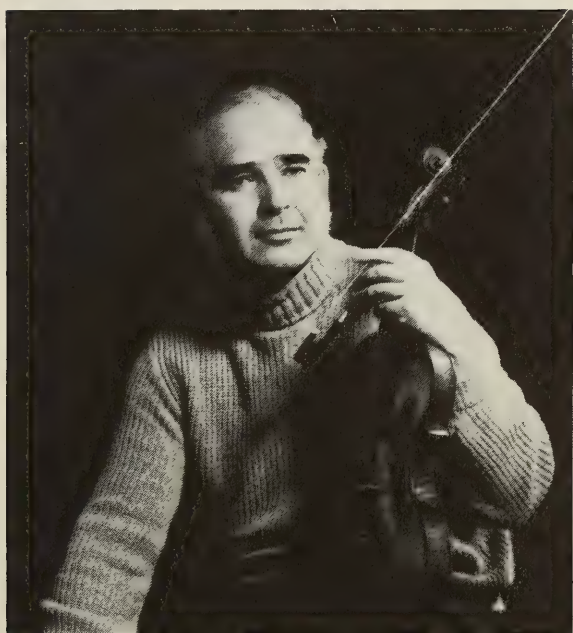
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## Joseph Silverstein

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This season Joseph Silverstein celebrates his twenty-fifth anniversary with the Boston Symphony. He joined the Orchestra in 1955 at the age of twenty-three, became Concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia. His teachers included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W.

Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly with the Boston Symphony as soloist, and he conducts the Orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, and he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he is Interim Music Director of the Toledo Symphony.



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**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

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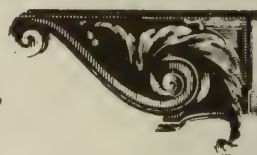
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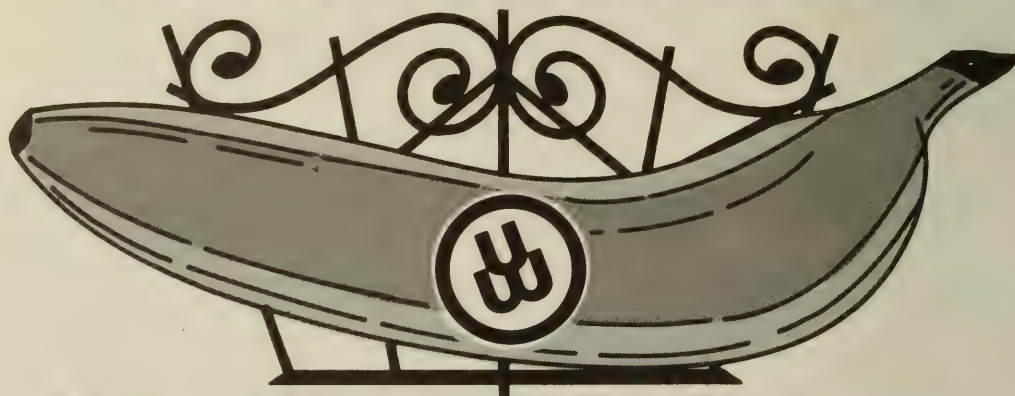
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## Joseph Silverstein and the BSO

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This season marks Joseph Silverstein's twenty-fifth year with the Boston Symphony Orchestra: he joined the Orchestra in 1955 under then Music Director Charles Munch, became Concertmaster in 1962 under Erich Leinsdorf, and was named Assistant Conductor at the beginning of the 1971-72 season under William Steinberg. BSO listeners, orchestra members, and staff note this anniversary with considerable pride and thanks.

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The Boston Symphony Orchestra is pleased to continue its samplings of Boston-based art. Each month a different gallery or art organization will be represented by an exhibition in the Cabot-Cahners Room, and the first half of the season includes:

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29 October - 27 November  
27 November - 27 December  
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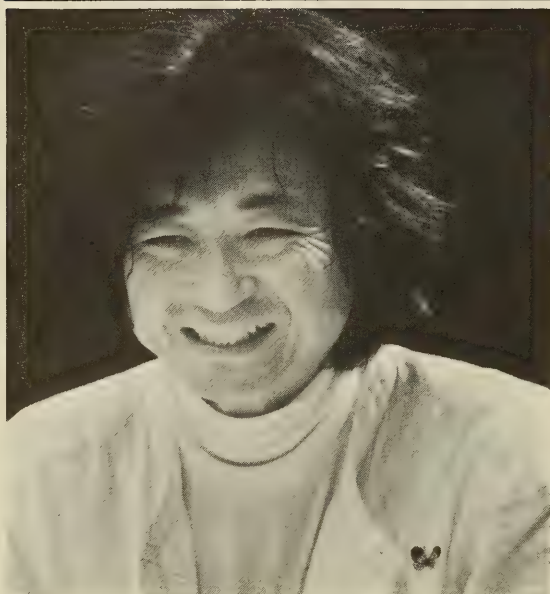
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.



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1979/80

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\* Amnon Levy

\* Bo Youp Hwang

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Fenwick Smith

Paul Fried

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Wayne Rapier

Alfred Genovese

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Laurence Thorstenberg

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*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E flat clarinet*

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Craig Nordstrom

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*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

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*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

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Andre Come

Rolf Smedvig

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BEETHOVEN

Symphony No. 5 in C minor, Opus 67

Allegro con brio

Andante con moto

Allegro —

Allegro

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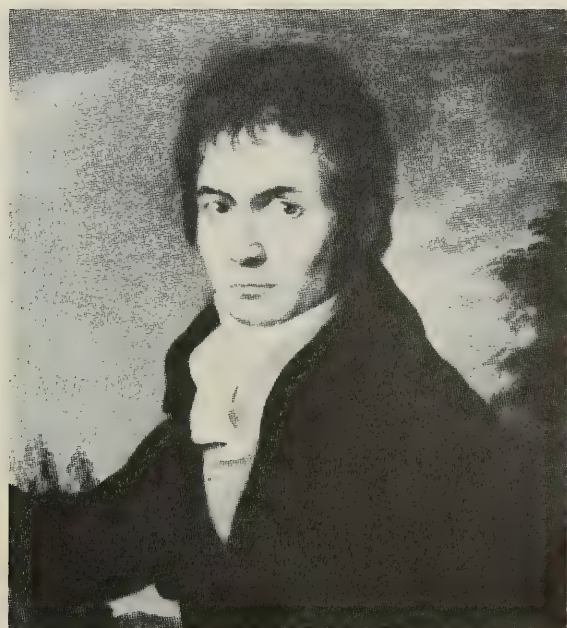
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## Ludwig van Beethoven

### Symphony No. 5 in C minor, Opus 67



Ludwig van Beethoven was born in Bonn, probably on 16 December 1770, and died in Vienna on 26 March 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on 22 December 1808 in Vienna. An early performance in Boston was given at an Academy concert on 27 November 1841, and the symphony opened the first concert of the Philharmonic Society of New York on 7 December 1842. The first Boston Symphony performance of Beethoven's Fifth was led by George Henschel on 17 December 1881, the ninth concert of the Orchestra's first season; further BSO performances have

been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Arthur Fiedler, Paul Paray, Charles Munch, Victor de Sabata, Ernest Ansermet, Erich Leinsdorf, William Steinberg, Leonard Bernstein, Max Rudolf, Rafael Kubelik, Hans Vonk, Eugene Ormandy, Klaus Tennstedt, and Edo de Waart. Seiji Ozawa led a joint performance of the BSO and the Peking Central Philharmonic in Peking's Capital Stadium on 19 March 1979. The Orchestra's most recent performances were at the opening concerts of this season, Seiji Ozawa conducting, on 4, 5, 6, and 9 October 1979. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

On 17 December 1808 the *Wiener Zeitung* announced for the following Thursday, 22 December, a benefit concert on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:

First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.

Second Part. 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion, but which was typical of the time, commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."





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The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was his Fourth, and the aria, "*Ah, perfido!*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer, the concluding number the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor Symphony for fear the audience would be too tired to appreciate the last movement), the symphony listed as "No. 5" the one that was published as the Sixth, the *Pastoral*, and that labeled "No. 6" was, of course, the Fifth.

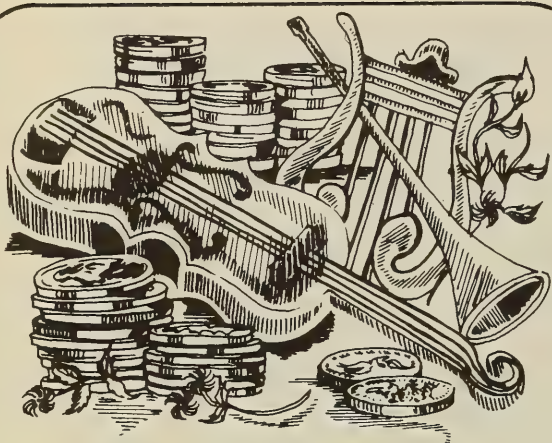
Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences with a program including, besides some Mozart and Haydn, his own Septet and First Symphony in April of 1800, and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and coming to grips with this problem which would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November of 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (ultimately *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the Rasumovsky Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December.

In a Boston Symphony program note of some years back, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of 4 and 11 July 1810, E.T.A. Hoffmann recognized the Fifth as "one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a





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detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully than in the Symphony No. 5.

So much that was novel in this music when it was first heard—the aggressive, compact language of the first movement, the soloistic bass writing of the third movement trio, the transition between scherzo and finale, the introduction of trombones into a symphony for the first time—is now almost taken for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages that music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must *not* sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But Beethoven's Fifth has, in a sense, fallen from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is now widely considered overplayed, overpopularized. Audiences claim to be tired of it, and it now shows up most often in the context of "popular" programs or Beethoven festivals. Yet, at least every so often, this symphony demands, even needs to be heard, representing as it does not just what music can be about, but everything that music can succeed in doing.

—Marc Mandel

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## Ernest Chausson

### Poème for violin and orchestra, Opus 25

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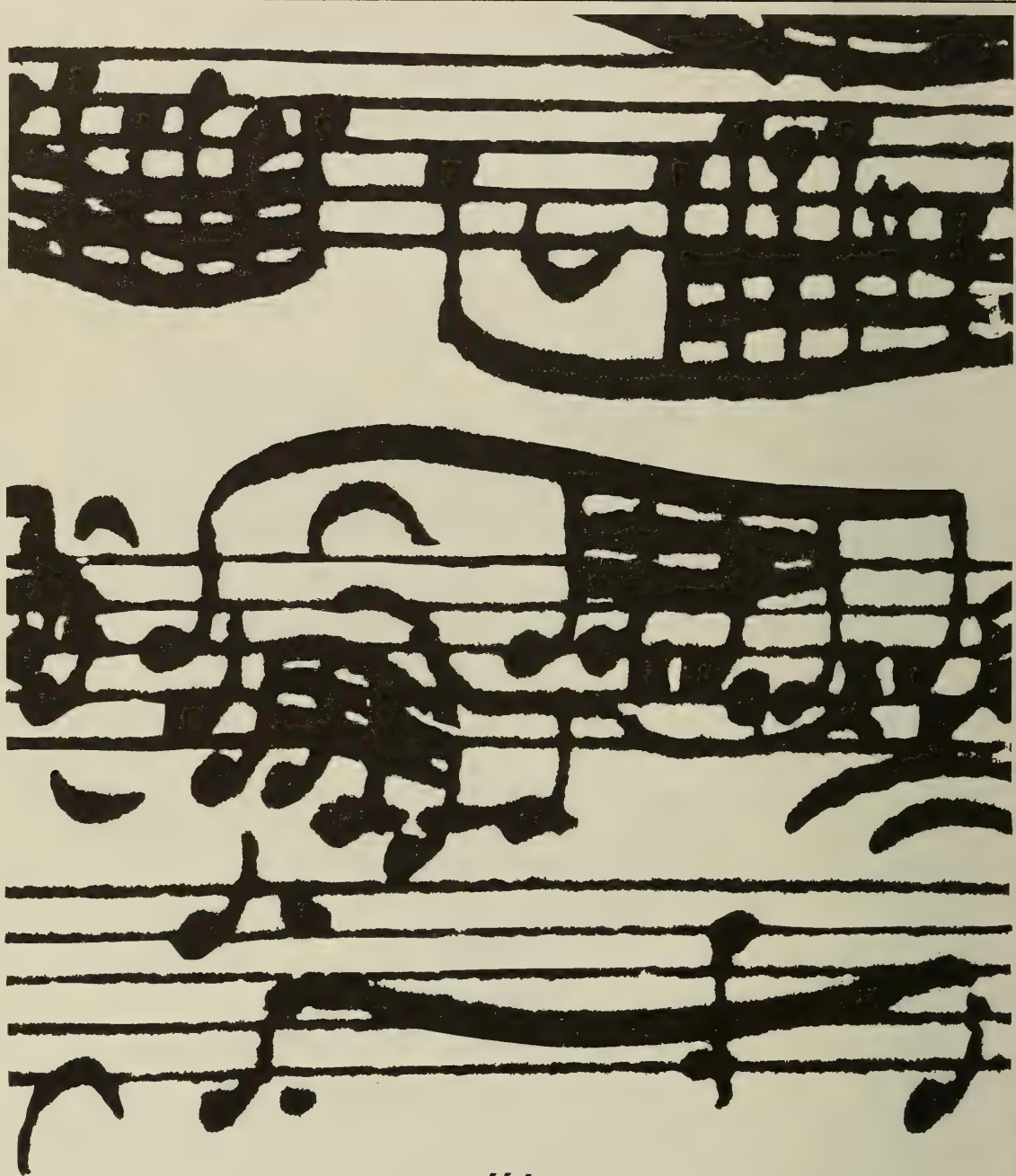
*Ernest Amédée Chausson was born in Paris on 20 January 1855 and died in Limay on 10 June 1899. Composed in 1896, the Poème was first performed in Paris on 4 April 1897, when Eugène Ysaÿe was the soloist. The first Boston Symphony performances were conducted by Karl Muck in December of 1917 with violinist Sylvain Noack. The Orchestra has also given performances under Richard Burgin, with Albert Spalding, and most recently, in January of 1974, Michael Tilson Thomas, with Henryk Szeryng. Besides the solo violin, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani,*

*harp, and strings. At this performance, Joseph Silverstein uses an edition which incorporates emendations to the violin part discussed with Ysaÿe by Chausson but printed only after the composer's death.*

The music of Ernest Chausson has never enjoyed a critical esteem of more than modest proportions. The mild condescension that greets his work today was often elaborately hostile in his own time. The stinging rebukes he received throughout his life must have been a source of profound discouragement to this gentle, sensitive man. He was rebuffed not only by critics but by publishers as well. Fearing inadequate sales, they sometimes demanded that he subsidize the cost of printing his music. The *Poème* is a case in point.

A slight mystery surrounds the composition of this work, for it is nowhere mentioned in Chausson's copious correspondence. Apparently it was finished in a fairly short period of time—between April and August, 1896—without the difficulties Chausson usually experienced in composing. He took the unpublished work with him during a trip to Spain, and it was probably there that Isaac Albéniz became familiar with it. Chausson had befriended Albéniz during the latter's rather unhappy stay in Paris, and the Spanish musician now undertook to repay the favor. Touring Germany in the spring of 1897, Albéniz took the score to the publishing house of Breitkopf and Härtel where it was at first rejected. The firm then suggested that Albéniz himself might be willing to underwrite the cost of publication, and he quickly agreed to these terms. In order to prevent any suspicion from Chausson as to what had transpired, Albéniz provided an additional three hundred marks for use as royalties. Chausson later met Breitkopf who was extremely courteous, praised the *Poème* and handed him the three hundred marks. Unused to such treatment from a publisher, Chausson was thunderstruck and delighted. He never learned of his friend's well-meant deception.





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Chausson did not begin to study music until after he had satisfied the wishes of his family by completing an education in law. Already a husband and father when he finally enrolled at the Paris Conservatoire, he abandoned his studies there in order to take private instruction from César Franck. His career as a composer, which spanned only about two decades, came to an absurdly tragic end when he was forty-four years old. Bicycling near Limay, he lost control and was smashed to death against a stone wall at the bottom of a steep downgrade.

Perhaps the most popular of all Chausson's works, the *Poème* bears all the characteristic trademarks of this composer's music: gentle melancholy, restrained passion, reserve, delicacy, and exquisite craftsmanship. It is a one-movement work, a sort of rhapsody, of which Debussy said: "Nothing touches [us] more with dreamy sweetness than the end of this *Poème*, where the music, leaving aside all description and anecdote, becomes the very feeling which inspired its emotion."

—Harry Neville

Harry Neville was the Boston Symphony's program editor from 1973 to 1974.



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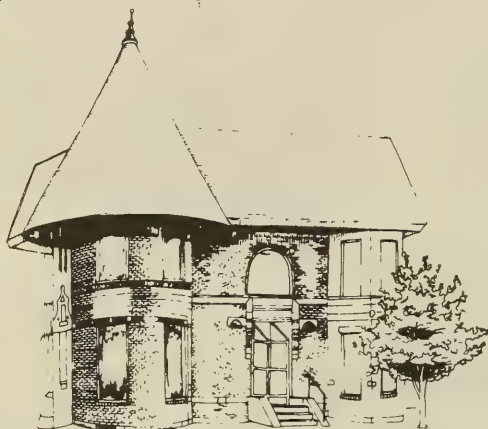
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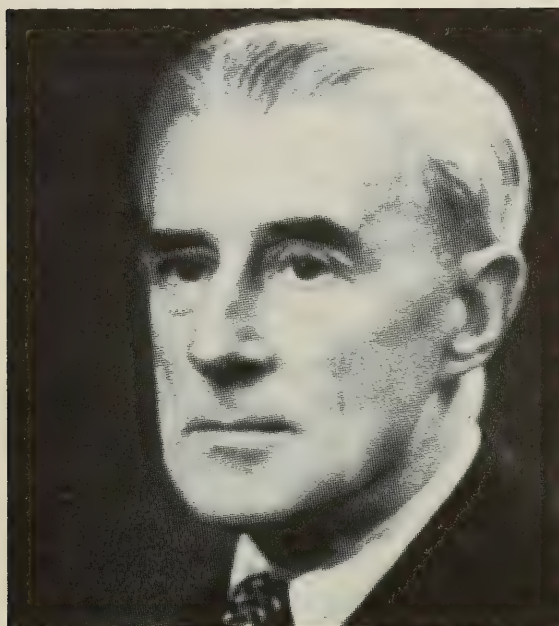
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## Maurice Ravel

Tzigane, Concert rhapsody for violin and orchestra  
Bolero

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Maurice Joseph Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937.

The concert rhapsody, *Tzigane*, for violin and piano, was given its first performance by the Hungarian violinist Yelley d'Aranyi with pianist Henri Gil-Marchex in London on 26 April 1924; Ravel had finished the piece only several days before. The autograph of the orchestral transcription is dated July 1924, and the work in this version had its premiere with Yelley d'Aranyi and the Colonne Orchestra, Gabriel Pierné conducting, on

30 November 1924 in Paris. The first Boston Symphony performances featured violinist Paul Kochanski with Serge Koussevitzky conducting in February of 1925 and, on the Friday-Saturday subscription series, March of 1928. Yelley d'Aranyi performed the work under Koussevitzky in February 1932, and Arthur Grumiaux with Ernest Ansermet in February 1952. The most recent BSO performances were led by Charles Munch with Joseph Silverstein as soloist on 16 and 17 October 1959. In addition to the violin soloist, the score calls for two flutes and piccolo, two each of oboes, clarinets, and bassoons, two horns, trumpet, side drum, celesta, triangle, cymbal, harp, and strings.

Ravel composed *Bolero* in 1928 on commission for Mme. Ida Rubinstein's ballet troupe, which gave its premiere at the Paris Opéra on 22 November 1928 with Walther Straram conducting; decor and costumes were by Alexandre Benois, the choreography by Bronislava Nijinska. The first concert performance in Paris was given by Ravel conducting the *Lamoureux Orchestra* on 11 January 1930, but the first American performance had already been given two months earlier, on 14 November 1929, by the Philharmonic Symphony Society of New York under Arturo Toscanini. Serge Koussevitzky led the first Boston performances at Boston Symphony concerts of 6 and 7 December 1929. Further BSO performances were directed by Charles Munch and Ernest Ansermet. The Orchestra's most recent performances were at the opening concerts of this season, Seiji Ozawa conducting, on 4, 5, 6, and 9 October 1979. *Bolero* is scored for two flutes and piccolo, two oboes and oboe d'amore, English horn, two clarinets, E flat clarinet, and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, three saxophones, timpani, side drums, cymbals, gong, celesta, harp, and strings.

Ravel inherited from his mother, whose early years were spent in Madrid, a strong feeling for the people, folklore, and music of Spain. His father, a Swiss



civil engineer who played an important role in the development of the automobile, instilled in both his sons—the elder Maurice and the three-years-younger Edouard, who would go on like his father to become an engineer—a love for things mechanical, frequently accompanying them on visits to factories of all sorts. Maurice held this fascination throughout his life, taking time during his North American concert tour of 1928 to visit the Ford plant in Detroit and devoting himself rather extensively in later years to his collection of mechanical toys.

That the boy Maurice would undertake a musical career seemed clear from the start; the only question was whether he would become a concert pianist or a composer. Following lessons in piano, harmony, counterpoint, and composition, Ravel was enrolled in the preparatory piano division of the Paris Conservatoire in November of 1889, taking second prize in the July 1890 piano competition and first prize a year later. But Ravel's association with the Conservatoire was marked predominantly by a succession of academic failures: in July 1895 he was dismissed from both harmony and piano for failing to win additional prizes in either area as required by the Conservatory's regulations. Ravel quit the Conservatoire, continuing to study and compose in private. In the fall of 1897 he turned down a music professorship in Tunisia, resuming study at the Conservatory in January of 1898, when he entered the composition class of Gabriel Fauré, whose "advice as an artist" gave him "valuable encouragement" and to which "dear teacher" he would later dedicate his *Jeux d'eau* for piano and the String Quartet. But once again, following two successive fugue-competition failures, Ravel was expelled from the Conservatoire in July 1900, though he continued to audit Fauré's class until 1903.

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On five occasions, Ravel competed for the Grand Prix de Rome, a state-subsidized prize designed to further the winning composer's artistic development with a four-year stipend, the first two years to be spent at Rome's Villa Medici; the preliminary round required acceptance of a fugue and choral piece, the final round the setting of an extended cantata text for solo voices and orchestra. On his first attempt, in May of 1900, Ravel failed the preliminaries. He won third prize the following year, entered again but without success in 1902 and 1903, then chose not to compete in 1904. On 7 March 1905 he turned thirty, the age limit for the competition, and that May he tried for the last time—but was not even admitted to the finals! There was an uproar: debate among the music critics was heated, the news made the front pages, and the integrity of the jury was suspect, especially considering that all six finalists were pupils of one of the judges, Charles Lenepveu, who was a professor of composition at the Conservatoire.

Without question, a variety of musical/political factors were involved. Ravel was by now a prominent figure in Parisian musical life, recognized as the leading composer of his generation and presumable successor to Debussy, twelve-and-a-half years his senior. But at the same time, as Ravel's biographer Arbie Orenstein points out, the composer's preliminary submission for the 1905 Grand Prix contained obvious compositional errors and infractions, enough to suggest that Ravel was being flippant, scornful, or both. This knowledge, plus the fact that his teachers frequently and consistently found him lacking in discipline as well as naturally gifted, suggests a picture of someone never much interested in playing by the rules or filling the role of model student. (Years later, in January 1920, Ravel would pointedly refuse decoration as a Chevalier of the Legion of Honor,



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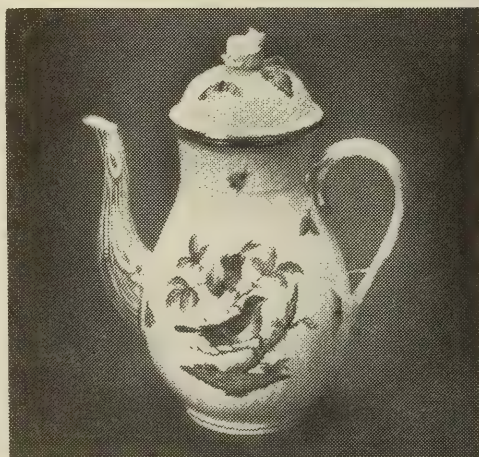
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perhaps in reaction to the circumstances of the Prix de Rome scandal.)

The artistic and social milieu of Paris contributed as much to Ravel's growth as anything he learned in school. There was plenty of music, and music of all kinds: at the concerts of the Société Nationale the latest in contemporary music was played; music from Bach to Wagner was performed by the Société des Concerts du Conservatoire; the Schola Cantorum under the direction of Vincent d'Indy served up the latest fruits of musicological labor, from Gregorian Chant to Renaissance to Baroque; there was opera and operetta; and there were numerous concert series bearing the names of their respective founders, such as the Concerts Colonne, Lamoureux, and Padeloup. In addition, if one were so positioned and so inclined, one could move in artistic, intellectual, and social circles among the likes of Erik Satie, Albert Roussel, and Manuel de Falla, Jean Cocteau, Paul Valéry, and André Gide, as well as a great variety of poets, critics, painters, performers, and representatives of other disciplines.

Sidonie-Gabrielle Colette, who was to be Ravel's librettist for *L'Enfant et les sortilèges* (1920-25), has left a description of the composer from around this time: "He wore side-whiskers! Yes, side-whiskers! And a thick crop of hair accentuated the contrast between his large head and tiny body. He had a taste for conspicuous ties and shirt-frills. While anxious to attract attention, he was afraid of criticism. . . Secretly, he was probably shy; his manner was aloof and his way of speaking somewhat curt." We also learn a great deal about Ravel from the journal of his friend and Conservatoire classmate, the pianist Ricardo Viñes, who introduced much of Debussy's and Ravel's piano music in the course of his career. With Viñes, Ravel was a member of the *Apaches* ("hooligans"), a group of young intellectuals who saw themselves as artistic outcasts and who met regularly from around the turn of the century up until the beginning of World War I to discuss painting, poetry, and music.



Ravel in 1905, at right, with the pianist Ricardo Viñes





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Ravel's first published work was the *Menuet antique* of 1895, printed in 1898. His formal debut as a composer came at the Société Nationale concert of 5 March 1898 on which was programmed his *Sites auriculaires* for two pianos; this consisted of a *Habanera*, now known in orchestral transcription as the third movement of the *Rapsodie espagnole*, and a virtually unknown piece called *Entre cloches*. His first orchestral composition was a *Shéhérazade* Overture composed for a projected opera also in 1898, premiered to prevailing negative reaction in May of 1899, and in response to which one critic suggested that Ravel "think more often of Beethoven." By the time of the 1905 Prix de Rome affair his list of works included the *Pavane for a dead Infanta* (1899), *Jeux d'eau* (1901), the String Quartet (1902-03), and the *Shéhérazade* song cycle (1903), and the decade preceding the outbreak of World War I was one of astounding and virtually uninterrupted productivity, witnessing the creation of such compositions as the *Sonatine* and *Miroirs* (1905), the *Histoires naturelles* (1906), *Mother Goose* (1908-1910), the *Valses nobles et sentimentales* (1911), *Daphnis et Chloé* (1909-1912), and the Trio for piano, violin, and cello (1914). During this time, too, Ravel established his lifelong relationship with the publishing company of August and Jacques Durand, founded his own Société Musicale Indépendante for the performance of new music, and began to be known outside his native country.

The war years found Ravel serving first as a volunteer orderly among the wounded and then, after his acceptance to military service, as a truck driver near the front at Verdun. But a more profound interruption to his creative flow came in the form of his mother's death on 5 January 1917. With this, the strongest emotional attachment of Ravel's life was gone; it was a blow from which he never recovered, and after several years of virtually no new music at all, only about one new composition would be completed each year. He continued to concertize, touring as both pianist and conductor; *Le Tombeau de Couperin* (1914-17) and *La Valse* (1919-20) were finished at this time.

In May of 1921 Ravel moved to Le Belvédère, a country villa about thirty miles from Paris in the town of Montfort L'Amaury, thereafter dividing his time between his new home, professional and social obligations in Paris, visits to the Basque country of his birth, and increased touring activities. The height of his international career came at the beginning of 1928 with a four-month tour of the United States and Canada as soloist, accompanist, and conductor; guest-conducting engagements included the orchestras of Boston, Chicago, Cleveland, New York, and Philadelphia, and, in Carnegie Hall following an all-Ravel program given by Serge Koussevitzky and the Boston Symphony Orchestra, he appeared onstage to acknowledge a standing ovation from the capacity audience. But always he was the same person, fully conscious of society, dress, and appearance. In Chicago, he delayed the start of a concert for half an hour until the proper shoes for his outfit could be retrieved from his wardrobe, which included twenty pairs of pajamas and fifty pastel-colored shirts. He was characterized at this time as "accurate in every detail. Small in frame and stature, he always dressed his slender body in the latest and most fashionable mode. No effort was too much for him to produce the effect he wanted, whether in working out an awkward detail in a composition, or accomplishing a harmony between his cravat, his socks, his handkerchief and the pattern of a suit of clothes he was wearing."



The remaining musical products of Ravel's career would include the Piano Concerto for Left Hand (composed 1929-30 for the Austrian pianist Paul Wittgenstein, who had lost an arm in the war), the Piano Concerto in G (1929-31), and *Bolero* (1928). But the last years were tragic. His health had been deteriorating for some time, and it may be that an automobile accident in October of 1932—a taxi in which he was riding collided with another car—hastened the onset of motor impairment, difficulty in speaking, and partial memory loss which curtailed his career. The last completed composition was finished in 1933: *Don Quichotte à Dulcinée*, three songs for a film starring the Russian bass Feodor Chaliapin; the remainder of the project was completed by Jacques Ibert. Ravel's friends offered as much in the way of diversion as possible, including a trip to Spain and Morocco, but the ultimate sadness was that the mentally alert composer was an absolutely helpless witness to his own decline: "I still have so much music in my head," were his words following a performance of *Daphnis et Chloé*, at one of the last concerts he was able to attend. In the early morning hours of 28 December 1937, nine days after neurosurgery, he died.

Following a private musicale during one of Ravel's visits to London, and at which the Hungarian violinist Yelley d'Aranyi performed his Sonata for violin and cello with Hans Kindler, the composer asked Mlle. d'Aranyi to play him some gypsy melodies: this went on until five in the morning and presumably represents the first event in the history of Ravel's *Tzigane* for violin and orchestra. Ravel completed the *Tzigane* (which means "gypsy") just shortly before its premiere in April of 1924; the orchestral version was given for the first time half a year later. On both these occasions, Mlle. d'Aranyi, grandniece of Joseph Joachim, dedicatee of the Vaughan Williams Violin Concerto and Bartók violin sonatas as well as the present work, and who spurred the unearthing of Schumann's Violin Concerto in 1937 by claiming that the composer's spirit had visited her, was the soloist.



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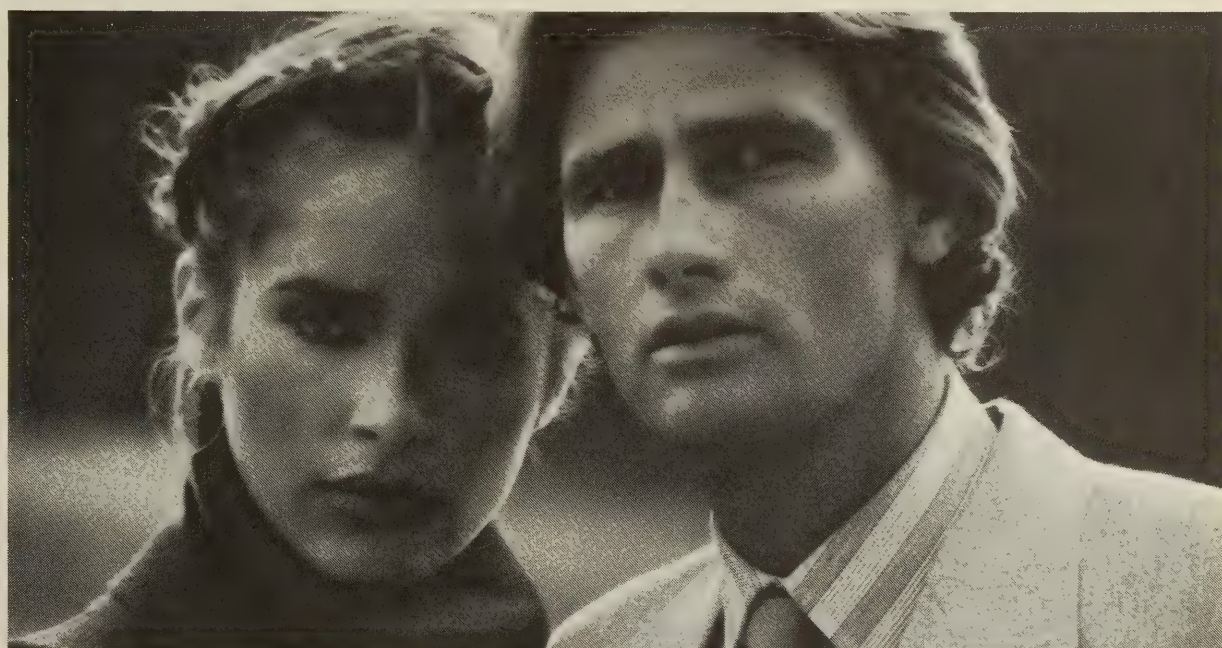
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The first performance astounded both composer and audience, especially given the limited rehearsal time; Ravel's ability to write for an instrument he had never studied also attracted notice. The reviewer for the *London Times*, however, was skeptical. Describing the piece as "rhapsodical in the literal meaning of the word, being a series of episodes in the Hungarian manner strung together," he was "puzzled to understand what M. Ravel is at. Either the work is a parody of the Liszt-Hubay-Brahms-Joachim school of Hungarian violin music. . . or it is an attempt to get away from the limited sphere of his previous compositions to infuse into his work a little of the warm blood it needs." *Tzigane* is, simply, a virtuoso showpiece, opening with an extended "quasi cadenza" for the soloist and, along the way, using just about every violinistic trick in the book.

Ida Rubinstein requested a ballet score from Ravel before he set out for America in 1928, and the original plan was that he would orchestrate several sections of Isaac Albéniz's *Iberia*. It turned out, however, that this had already been done at the request of Albéniz's family and under exclusive copyright by Spanish conductor Enrique Arbós. Even when Arbós agreed to relinquish the rights, Ravel was too piqued to pursue the matter, and his first thought was that he would simply orchestrate something of his own, since he did not want to take on the burden of writing something entirely original. But then an idea came to him, a theme "of insistent quality" which he would repeat numerous times "without any development, gradually increasing the orchestra" to the best of his ability. The result was *Bolero*.

The Paris Opéra production for Mme. Rubinstein together with twenty male dancers "suggested a painting of Goyer and depicted a large table in a public tavern upon which the principal dancer performed her convolutions while the



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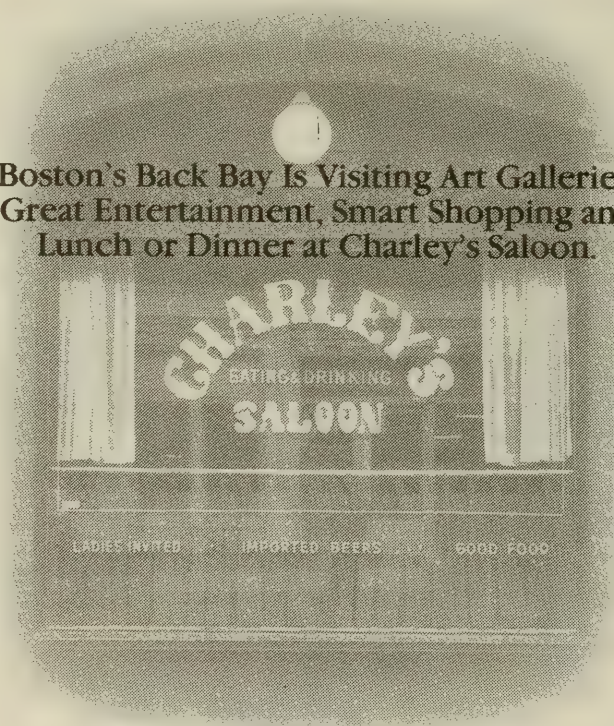
men standing about the room were gradually aroused from apathy to a state of high excitement." It was a brilliant success, but Ravel thought little of his music and, as with the *Pavane*, claimed surprise at its popularity. But he *was* concerned that it be properly played and became furious when Arturo Toscanini, on tour with the New York Philharmonic, took a tempo that he considered much too fast. (Toscanini's response, variously recorded, included statements that Ravel didn't understand his own music, the quick tempo was the only way to put the piece across, and that a bolero was a dance, not a funeral march.)

About the music, with its ostinato bolero rhythm and the heightening effect of the sudden pull from C onto E in the bass just before the end, just a word: those are not wrong notes you're hearing at the second return of the main theme. Ravel has here set the tune in three keys at once; one piccolo has it in E, the other in G, and horns and celesta in C. As for the rest, let Ravel have his say:

I am particularly desirous that there should be no misunderstanding as to my *Bolero*. It is an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of orchestral tissue without music—of one long, very gradual crescendo. There are no contrasts, and there is practically no invention except in the plan and the manner of the execution. The themes are impersonal—folk tunes of the usual Spanish-Arabian kind. Whatever may have been said to the contrary, the orchestral treatment is simple and straightforward throughout, without the slightest attempt at virtuosity. . . I have done exactly what I set out to do, and it is for the listeners to take it or leave it.

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The standard biography of Beethoven is Thayer's, edited by Elliot Forbes and available in paperback (Princeton); Forbes's excellent edition of Beethoven's Fifth—the score, plus essays and analysis—is available in paperback from Norton. Maynard Solomon's recent biography of the composer is thorough, interesting, and provocative, with a very good bibliography (Schirmer).

Needless to say, there are recordings of Beethoven's Fifth by just about everyone. Seiji Ozawa has recorded it with the Chicago Symphony for RCA with the Schubert *Unfinished*, and the same coupling is available with Charles Munch and the Boston Symphony (RCA Gold Seal). Another BSO recording is available in Erich Leinsdorf's complete set of the Beethoven symphonies, also on RCA. Herbert von Karajan's first Berlin Philharmonic recording for Deutsche Grammophon is one that I have lived with happily for more than a decade, but his recent one strikes me as rather hard-driven. The critically acclaimed recording by Carlos Kleiber with the Vienna Philharmonic (DG) is idiosyncratic, but does offer the repeat of the last-movement exposition. Furtwängler and the Vienna Philharmonic may be heard on Seraphim (three records, mono, with the *Eroica* and the Seventh), and Toscanini's recording with the NBC Symphony is included in a complete set with several overtures and other works on Victrola. Best to avoid the electronic-stereo reprocessing on the single-disc version of this; better still, try to find Toscanini's 1939 broadcast-cycle recording, a more flexible and compelling performance, despite the poor sound, than the 1952 commercial one (once obtainable from the Arturo Toscanini Society, but available in stores for a while on the Olympic label).

Martin Cooper's *French Music from the Death of Berlioz to the Death of Fauré* devotes several excellent pages to Chausson (Oxford University Press), and there is a biography of that composer by Jean-Pierre Barricelli and Leo Weinstein (Greenwood Press reprint). For a recording of the *Poème*, I would recommend Itzhak Perlman with Jean Martinon and the Orchestre de Paris (Angel), Zino Francescatti with Leonard Bernstein and the New York Philharmonic (Columbia), or Isaac Stern with Daniel Barenboim and the Orchestre de Paris (Columbia); the Perlman and Francescatti are on discs which also include Ravel's *Tzigane*. David Oistrakh's recording of the *Poème* with Charles Munch and the Boston Symphony (Victrola) is unfortunately no longer available.

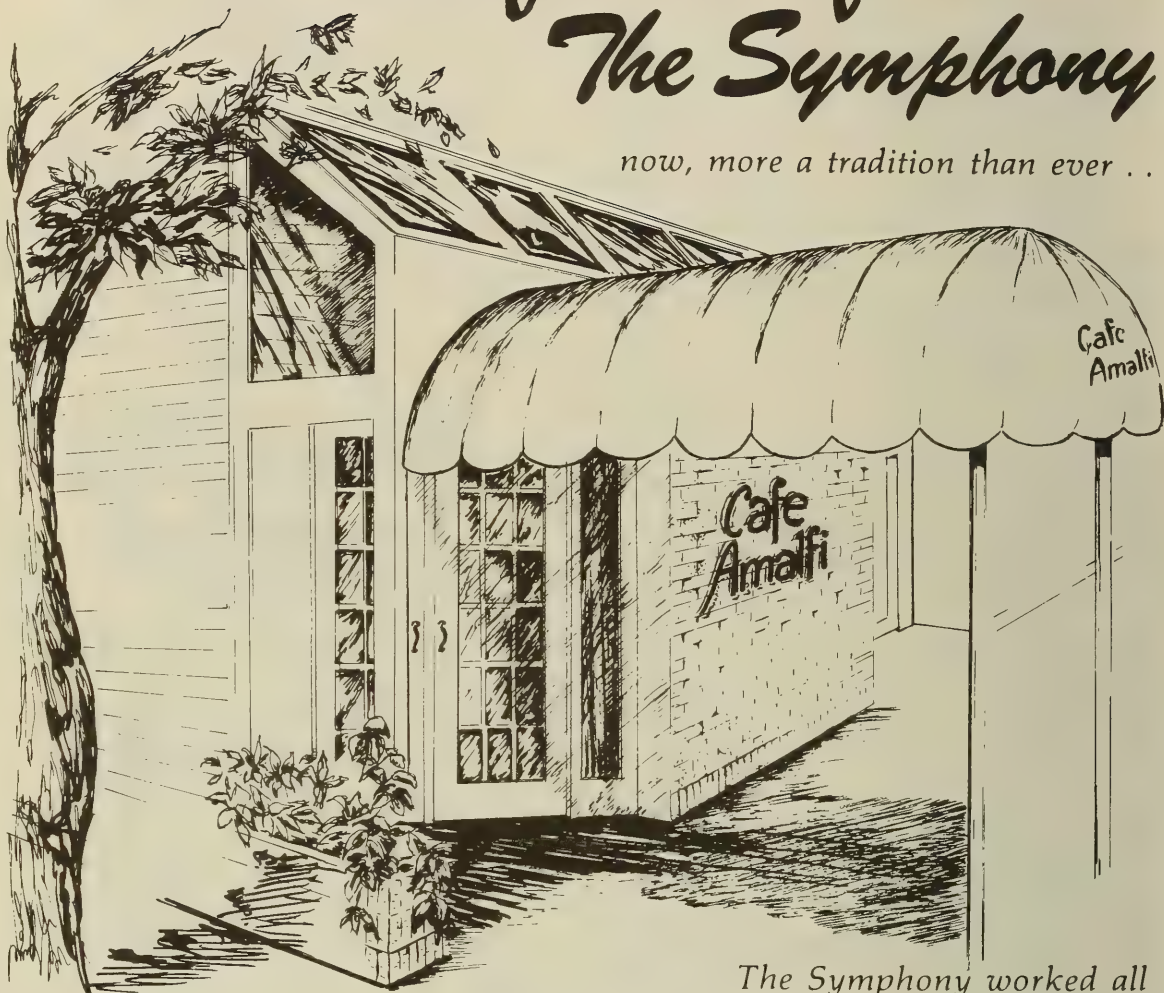
Arbie Orenstein's *Ravel: Man and Musician* is thorough and well-documented, if somewhat dry (Columbia University). Worth looking into are the BBC Music Guide on Ravel's orchestral music by Laurence Davies (University of Washington paperback), and Davies's *The Gallic Muse*, which includes essays on Fauré, Duparc, Debussy, Satie, Ravel, and Poulenc (Barnes).

Besides the *Tzigane* recordings already mentioned, there is another excellent one by Itzhak Perlman with André Previn and the London Symphony, coupled with Lalo's *Symphonie espagnole* (RCA). *Bolero* is another one of those pieces that just about everyone's recorded, and again, there are BSO recordings led by Seiji Ozawa (DG) and Charles Munch (RCA), as well as a Boston Pops recording with Arthur Fiedler (DG). Herbert von Karajan with the Berlin Philharmonic avoids orchestral virtuosity for its own sake and makes of *Bolero* the "danse lascive" that Ravel once called it (DG, coupled with Ravel's orchestra transcription of Mussorgsky's *Pictures at an Exhibition*). Also recommended are Bernard Haitink's reading with the Amsterdam Concertgebouw (Philips) and Jean Martinon's with the Orchestre de Paris (Angel).



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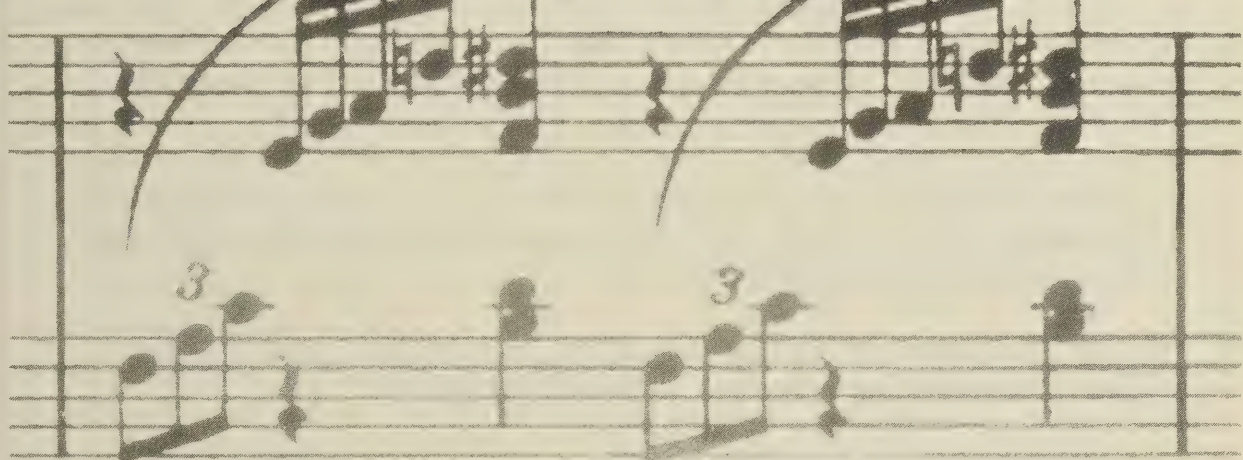
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Harry Ellis Dickson, Artistic Director

## 1979-80 Season

### Three Mondays at 10:15 A.M.

November 5

January 7

March 31

### Three Fridays at 10:15 A.M.

November 16

January 11

April 11

### Three Saturdays at 11:00 A.M.

*Series "A"*

November 10

January 12

March 29

*Series "B"*

November 17

January 19

April 5

Additional Information at Box Office or  
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Price for each Series \$10.00. No Single Tickets Available.



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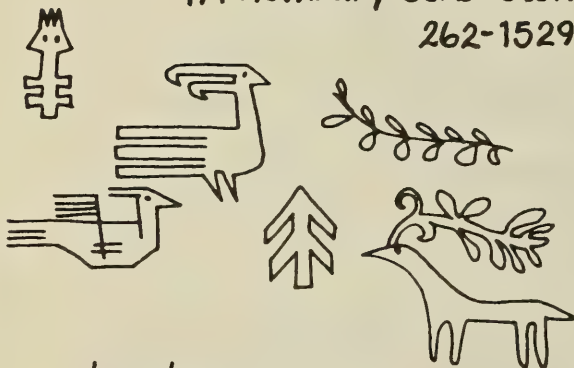
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**THE BSO IN GENERAL:** The Boston Symphony performs twelve months a year, in Symphony Hall and at Tanglewood. For information about any of the Orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra and makes your seat available to someone who wants to attend the concert. You will receive a tax-deductible receipt as acknowledgment for your contribution.

**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to



leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

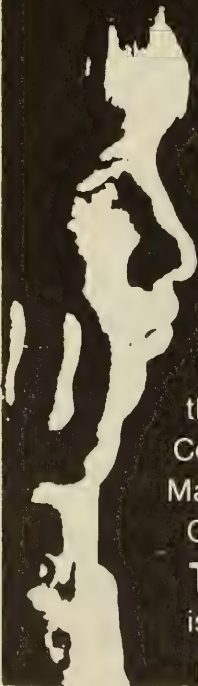
**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The Rush Tickets are sold at \$3.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard in many parts of the United States and Canada by delayed broadcast. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WMEH-FM (Bangor 90.9), WHEA-FM (Portland 90.1), WAMC-FM (Albany 90.3), and WFCR-FM (Amherst 88.5). Saturday evening concerts are also broadcast live by WGBH-FM, WMEH-FM, WCRB (Boston 102.5 FM), and WFCR-FM. Most of the Tuesday evening concerts are broadcast live by WGBH-FM, WAMC-FM, and WFCR-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

**BSO FRIENDS:** The Friends are supporters of the BSO, active in all of its endeavors. Friends receive the monthly BSO news publication and priority ticket information. For information about the Friends of the Boston Symphony, please call the Friends' Office Monday through Friday between nine and five. If you are already a Friend and would like to change your address, please send your new address *with the label* from your BSO newsletter to the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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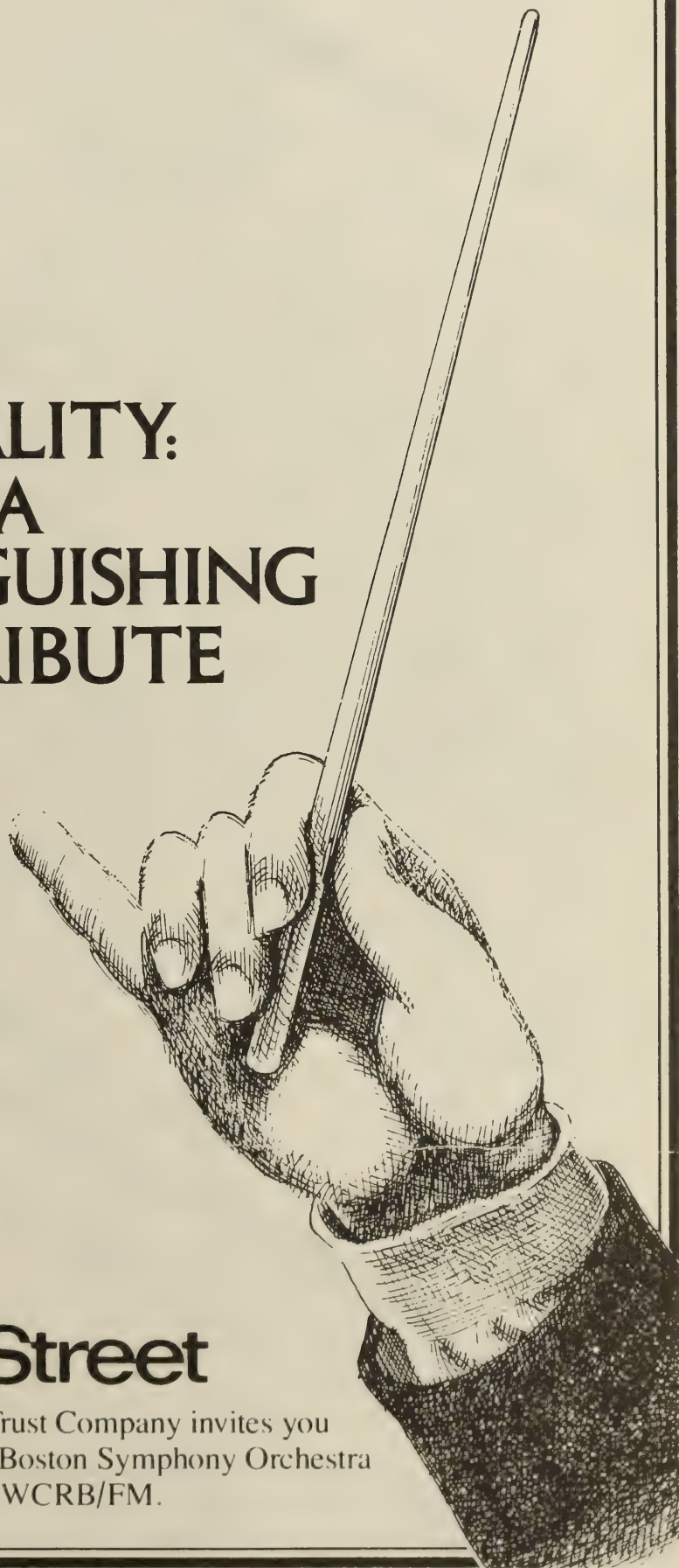




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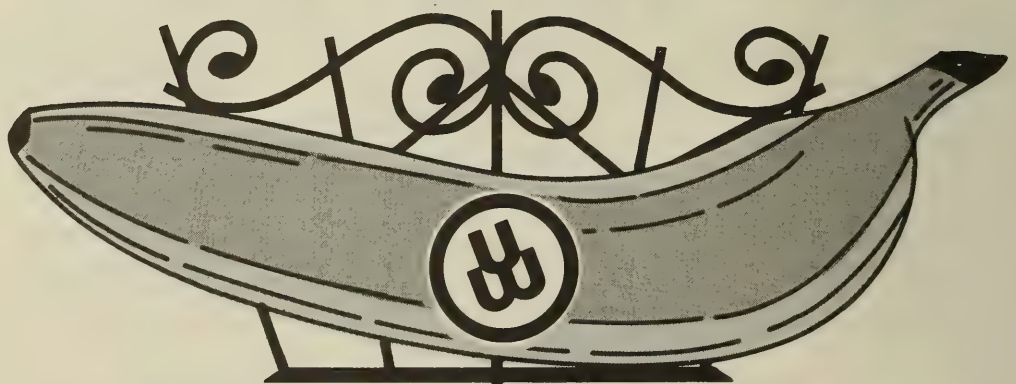
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# BSO

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## BSO on Record

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Several new Boston Symphony recordings conducted by Music Director Seiji Ozawa are now available. From Philips, there is Schoenberg's *Gurrelieder*, taped live during Symphony Hall performances last spring and featuring Jessye Norman, James McCracken, Tatiana Troyanos, David Arnold, Kim Scown, Werner Klemperer, and John Oliver's Tanglewood Festival Chorus. New on Deutsche Grammophon are Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals* on a single disc and Tchaikovsky's complete *Swan Lake*, a three-record set. Other recent releases on DG include Respighi's *Ancient Airs and Dances* and a Boston Symphony Chamber Players recording of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern. Still a best-seller is the disc released by Philips last spring in conjunction with the Orchestra's trip to China and which includes Wu's Concerto for Pipa and Orchestra, Liszt's E-flat Piano Concerto, and Sousa's *Stars and Stripes Forever*.

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## New Orchestra Faces

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Three new faces are visible in the ranks of the Boston Symphony this season. Patricia McCarty is the new assistant principal violist and comes to the BSO with experience in orchestral, solo, and chamber music performance; she was previously a member of the Chicago Symphony's viola section. Nancy Bracken is new to our second violin section; she studied at the Curtis Institute and the Eastman School of Music and for the past two years was a member of the Cleveland Orchestra. French horn player Daniel Katzen has played in the Orchestra since last spring's Pops season and was with the BSO at Tanglewood and for the recent European tour; his past experience includes the Salzburg Chamber Orchestra, the Munich Philharmonic, the Rochester Philharmonic, and the Chicago Symphony, for which he was an extra horn player.

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## Joseph Silverstein and the BSO

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This season marks Joseph Silverstein's twenty-fifth year with the Boston Symphony Orchestra: he joined the Orchestra in 1955 under then Music Director Charles Munch, became Concertmaster in 1962 under Erich Leinsdorf, and was named Assistant Conductor at the beginning of the 1971-72 season under William Steinberg. BSO listeners, orchestra members, and staff note this anniversary with considerable pride and thanks.

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## Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra is pleased to continue its samplings of Boston-based art. Each month a different gallery or art organization will be represented by an exhibition in the Cabot-Cahners Room, and the first half of the season includes:

2 October - 29 October  
29 October - 27 November  
27 November - 27 December  
27 December - 21 January  
21 January - 18 February

Impressions Gallery  
Art/Asia  
Decor International  
Polaroid  
Art Institute of Boston

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## Information for Friends

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Remaining Stage Door Lecture dates, all Fridays, are 7 December, 11 January, 29 February, and 28 March, at 11:45. Luise Vosgerchian will discuss the afternoon's Symphony program.

The Council is again presenting a series of Pre-Symphony Suppers for Friends of the BSO:

Tuesday 'B'  
Tuesday 'C'  
Thursday 'A'  
Thursday '10'  
Thursday 'B'

23 October, 27 November, 22 April  
13 November, 11 December, 1 April  
15 November, 7 February, 3 April  
18 October, 10 January, 13 March  
17 January, 21 February, 27 March

Please call the Friends' Office at 266-1348 for further information.



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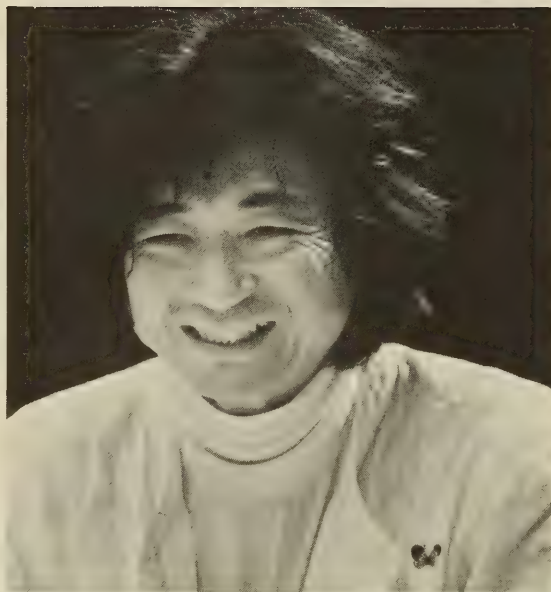
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.



## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

\* Bo Youp Hwang

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

\* Participating in a system of rotated seating  
within each string section.

### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

*Roger Louis Voisin chair*

Andre Come

Rolf Smedvig

### Trombones

Ronald Barron

Norman Bolter

Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth

*Sylvia Shippen Wells chair*

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von WEBER: Trio in g for flute, cello & piano;  
BEETHOVEN: Rondino for winds; COPLAND: Piano Quartet;  
MOZART: Serenade in c for winds K. 388

#### SUNDAY, JANUARY 20

BEETHOVEN: Trio in B flat for clarinet, cello & piano, op. 11;  
CHIHARA: Sinfonia Concertante; TCHAIKOVSKY: Piano trio, op. 50

#### SUNDAY, MARCH 2

BEETHOVEN: String Trio in D, Op. 8; MARTINŮ: 'Revue de cuisine';  
SCHUMANN: Piano Quartet in E flat, op. 47



BALDWIN PIANO

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## BOSTON SYMPHONY ORCHESTRA

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**Seiji Ozawa**, *Music Director*

Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season

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Thursday, 8 November at 8

Friday, 9 November at 2

Saturday, 10 November at 8

Tuesday, 13 November at 8

Tuesday, 27 November at 8

**JOSEPH SILVERSTEIN** conducting

MENDELSSOHN

Overture, *The Hebrides (Fingal's Cave)*, Opus 26

HAYDN

Symphony No. 104 in D, *London*

Adagio—Allegro

Andante

Menuetto: Allegro; Trio

Allegro spiritoso

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### INTERMISSION

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SCHUMANN

Symphony No. 2 in C, Opus 61

Sostenuto assai—Allegro ma non troppo

Scherzo: Allegro vivace; Trio I; Trio II

Adagio espressivo

Allegro molto vivace

Thursday's, Saturday's, and Tuesday's concerts will end about 9:50 and Friday's about 3:50.

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Baldwin piano

Program materials for the Pre-Symphony Chamber Concert begin on page 36.

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## A Word from Steven Ledbetter

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Three years ago my predecessor as Director of Publications, Michael Steinberg, printed in his inaugural program books a message to all who attend these concerts, setting forth a philosophy behind the writing of the program notes for the BSO: the notes were to be seen as an adjunct to the experience of concertgoing, not as an inseparable companion or cicerone. It is perhaps worth recalling the point now in my first program books as Director of Publications, since—although Michael and I differ in professional background, experience, and, inevitably, to some extent, in musical taste—we agree totally on the basic point. The fundamental experience of music is gained only in *listening*, in striving to hear as fully and accurately as you can what the composer and the performers have to communicate. The most brilliant analysis ever written is likely only to reduce your level of attention from our main purpose here if you bury your head in the program book and attempt to “follow” the music by means of the written annotation. All of us whose notes appear in the book this season—Michael Steinberg (whose material will continue to appear), Marc Mandel (my assistant in the Publications Office, who has so ably begun this season and will provide occasional essays in the future), and I—agree on the principle that attentiveness to the music in performance will do more for your musical pleasure and understanding than any degree of enlightenment in the printed notes.

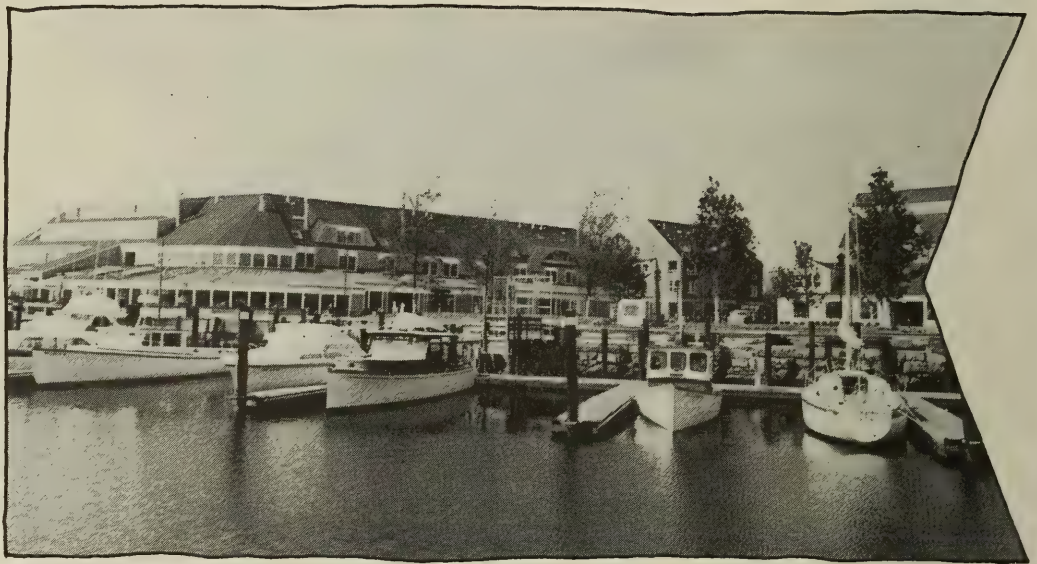
For that reason, the essays in the program book (whatever else they may contain) will avoid the air of the loquacious tour guide who simply *must* draw your attention to the charming carving on the capital of that column, and the exquisite details in that stained-glass window and the decorative wood inlay in the choir stall—all in a non-stop patter that fails to allow the tourist the time and space to experience the cathedral.

As before, we will continue to write about varied kinds of things: the life of the composer or his particular musical interests and problems; the genre of the composition and its development at the hands of a number of composers; possibly the dramatic and psychological content of a piece, or some relatively technical consideration of the way the music grows; or non-musical elements (such as literature, philosophy, or politics) that affected the composition. But whatever happens, you will not be invited to follow the kind of tour leader who takes you by the hand and constantly distracts you with glib and charming chitchat so that you forget to experience the reason why you came on the tour to begin with.

Of course, we do hope that you will read these essays, that you will take pleasure from them and some degree of illumination too. But read them before the concert, or take them home and read them later; don't allow them to become a distraction from the performance. If you feel you *must* read the notes along with the music, do it with a recording. On disc or tape some part of the musical experience can be repeated at will, but the evanescence of the live performance—our main purpose here—deserves and requires full attention.



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## Felix Mendelssohn-Bartholdy

### Overture, *The Hebrides* (*Fingal's Cave*), Opus 26

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Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn — to distinguish the Protestant Mendelssohns from the Jewish ones — when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn completed the *Hebrides* Overture in December 1831 and revised it twice; the first performance of the final version was in Berlin on 10 January 1833, Mendelssohn conducting. The choice of title seems never to have been resolved by the composer: before the overture's completion he referred to it as "*The Hebrides*." The first score was entitled "*The Lonely Island*," and it was originally played as "*The Isles of Fingal*." The printed parts of the first version bear the title "*Hebrides*," but the published score of the revised work was entitled "*Fingal's Cave*."

Carl Zerrahn conducted the orchestra of the Harvard Musical Association in an early Boston performance of the *Hebrides* Overture on 19 April 1866. Georg Henschel led the first Boston Symphony performance in January of 1883. Later performances were conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Ernest Ansermet, Seiji Ozawa, and Gunther Schuller. The most recent BSO performances in Symphony Hall were under Monteux in April 1957, but Schuller led the work at Tanglewood in August 1977. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

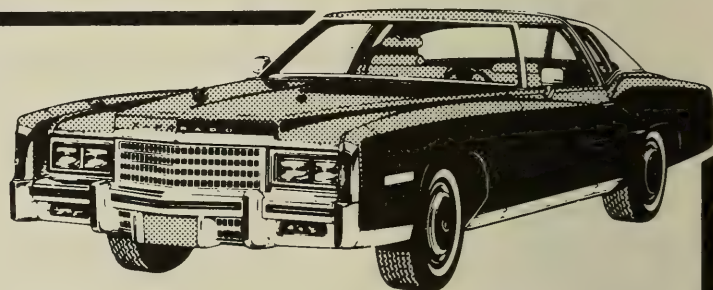
The Hebrides are islands off the west coast of Scotland and, inhabited by a people more Norse than Gaelic, they bear names like Rhum, Iona, Staffa, Islay, Ulva, Eigg, Mull, and Muck. The name of Islay is revered by connoisseurs of Scotch whisky, and it is also there that Harris tweed is made. Fingal's Cave is to be found on the southwest shore of Staffa, a flooded room 227 feet by forty-two, rising to a height of sixty-six feet, its walls lined with hexagonal pillars of basalt lava. It became a tourist attraction in the 1770s in the wake of the excitement over a stupendous literary forgery by a certain James Macpherson, who, in the 1760s, had published what he said were translations of Gaelic epics and ballads by the third-century poet Ossian. Macpherson used some genuine material, though all of it from centuries much later than the third, but he both misunderstood and



misrepresented most of what he used and in any event added enormously more stuff of his own. (After his death, the Gaelic "originals" were published—he had left money in his will for that purpose—but they turned out to be translations of Macpherson's English.) What is sure is that Macpherson, whose own literary career had failed, did his work with skill: the combination of ominously misty, doom-laden atmosphere and a style derived from the rolling and sonorous English of the King James version of the Bible made an immense impact. Dr. Johnson, David Hume, and Voltaire were among the doubters, but most of literary Europe debated whether Ossian was not actually a greater writer than Homer. Readers devoured *Fingal*, *Temora*, and the *Fragment*s, and, as we can learn from Goethe's *Werther*, the reading of Ossian to your girl was a recognized instrument of seduction. No question, Macpherson's work is crucial to the birth of Romantic sensibility.

Mendelssohn, twenty years old and on his first trip to the British Isles, would not for the world have missed Fingal's Cave. He set out on this journey just after his triumphal and epoch-making revival of Bach's *St. Matthew Passion* in Berlin in the spring of 1829, his host in London and companion on the tour being his "one and only friend," Karl Klingemann, poet, amateur of the arts, and secretary to the Hanoverian legation in London. Scotland particularly moved and excited him—"When God Himself turns to landscape painting, it turns out strangely beautiful . . . everything looks so stern and robust, half enveloped in haze or smoke or fog"—and he found there the beginnings of two of his most beautiful compositions, the *Scottish Symphony*, which he would not finish until 1842, and the *Hebrides Overture*, whose first theme he sketched then and there and included in a letter home.

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He worked on it hard, long, and often, trying, as he once said, to get it to smell more of seagulls and fish oil than of counterpoint. The form in which we now have it is the third, and even then Mendelssohn seems to have entertained doubts, for, like the *Scottish* and *Italian* symphonies, it is one of the scores he would not release for publication in his lifetime. We can only be puzzled. "Finespun yet richly colored," Berlioz called it. The initial "lapping waves" idea, the one that came to him right at Fingal's Cave, suggests myriad transformations. The singing second theme (cellos and bassoons, with help now and again from the clarinets) is one of Mendelssohn's loveliest melodies; moreover, unlike most of his tunes in that vein, it doesn't just peter out feebly but is beautifully diverted into yet another view of the opening figure. All this is drastically and fascinatingly compressed in recapitulation to allow room for a storm, evocative and at the same time as neat as one of the pencil drawings in his travel diary. But the greatest wonder in the overture is the beginning of the development, where, after grand and formal fanfares, voices call across the water, a quietly ominous rustling fills the air, and vast and mysterious distances are suggested. Perhaps, as he sketched these strange and far-ranging key changes, he was remembering the parallel places in some of Mozart's piano concertos, or perhaps he just found them as he relived the emotions of his journey to the Hebrides. Either way, here is a moment when sovereign craft and fantasy work magically in the cause of seagulls, fish oil, of Fingal, the legendary king of Morven, and the Ossianic mists.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.

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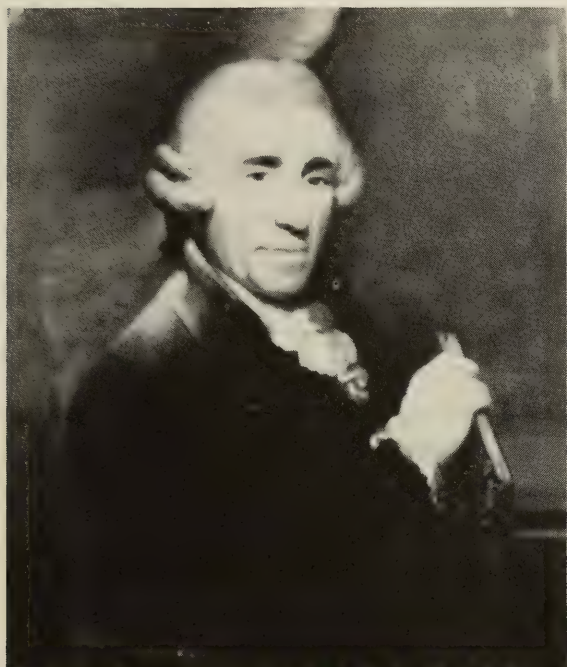
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**Joseph Haydn**  
Symphony No. 104 in D, *London*

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*Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna on 31 May 1809. He wrote this symphony in 1795 and led its first performance at the King's Theatre, Haymarket, London on 4 May that year. Boston Symphony audiences first heard the London Symphony when it was conducted by Wilhelm Gericke in December 1884. The BSO has also played it under Arthur Nikisch, Emil Paur, Karl Muck, Pierre Monteux, Serge Koussevitzky, Georges Enesco, Richard Burgin, Charles Munch, and, most recently, in January 1959, Robert Shaw. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.*

Not often have an artist and his public been so wondrously and delightedly attuned to one another as were Haydn and his enchanted London audiences in the first half of the 1790s. For nearly thirty years, Haydn had worked for the Esterházy family under conditions that were artistically stimulating but that also kept him in geographic isolation much of the time. His music the while circulated widely in printed and manuscript copies, and when, after the disbanding of the Esterházy's musical establishment upon the death in September 1790 of old Prince Nicholas, Haydn became, so to speak, a free man, he was more famous than he knew.

Johann Peter Salomon lost not a moment in perceiving the chance that Haydn's sudden availability offered. Salomon, born 1745 in Bonn, but actively and indeed exceedingly successful in London as violinist and impresario since 1781, happened to be on the continent when he heard of the death of Haydn's employer. He left at once for Vienna, where he simply presented himself at Haydn's apartment one December morning with the words, "I am Salomon from London and I have come to fetch you." His words and his splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert—persuaded, and within a matter of weeks the two were on their way.

The story is familiar—the farewell with Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of his London concerts and the six new symphonies he wrote for them, the honorary degree at Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the grief of Mozart's death. Haydn returned to Vienna in 1792, but a second visit to London was a foregone conclusion. The 1794-95 sojourn in England equaled the earlier one as a triumph.



The Symphony No. 104 is the last of the twelve he wrote for and introduced in London; indeed, it is his last symphony altogether. It is commonly known as "the *London*," which, given that the designation applied equally to eleven other symphonies, must be one of the most pointless of all musical nicknames. But the Germans outdo us in silliness. They call it the *Salomon* Symphony, but in fact Haydn's last three symphonies were written for concerts presented not by Salomon but by another violinist-impresario (and quite considerable composer), Giovanni Battista Viotti.

All the music at the concert at which the D major Symphony was introduced was by Haydn, and the program included the seventh performance in about as many months of the work that had turned out the greatest hit of the second London visit, the *Military* Symphony. There were also some vocal numbers and of one of the singers, a certain Madame Banti, Haydn noted in his diary—in English—that "she song very scanty." Of the event altogether, though, Haydn noted (back in German now) that "the whole company was thoroughly pleased and so was I. I made 4,000 gulden on this evening. Such a thing is possible only in England." The reviewer of the *Morning Chronicle* wrote: "It is with pleasure that we inform the public that genius is not so totally neglected as some are too often apt to confirm," commenting also on the "fullness, richness, and majesty, in all its parts" of Haydn's new symphony.

Contemporary criticism is apt to stress the complexity, the sense of *ample* and abundance in Haydn's work. But his intoxicating intelligence and invention—and thus also his famous sense of humor—are tied as well and inextricably to his feeling for economy. (This is one of the ways in which Haydn differs from Mozart. Mozart could play Haydn's game, as, for example, in the finale to the E flat Piano Concerto, K.449, but his natural inclination was toward the prodigal.)



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It is Haydn's way to work with few, simple, striking, and malleable ideas. The purely formal fanfare that opens this D major Symphony is an example. We hear it first in its most obvious, its most "natural" form. But it returns twice during the introduction, subtly transformed the first time and dramatically the second. And what rich returns Haydn derives from the sighing figure the violins introduce in the first measure after the fanfare! When, after that, minor gives way to major and Adagio to Allegro, a single theme virtually suffices to propel this densely and wittily worked movement along.

Melodies like the one at the beginning of the Andante earned Haydn his nineteenth-century reputation for innocence. Butter would indeed not melt in the sweet mouth of the personage who speaks in the first four measures. But the poignant and accented B flat in the next phrase is fair warning, and the extraordinary extensions when the opening phrase returns—the violin sound now edged with a bit of bassoon tone—persuade us that innocence is but a point of departure for adventures both subtle and deep. The most astonishing of these adventures—the mysterious cessation of motion on remote and mysterious harmonies and the touching speculations of the flute—is in its present form a late second thought of Haydn's.

The robust minuet is alive with amusing syncopations, the Trio, charmingly scored, is gently lyrical. Haydn provides ten measures of retransition to the reprise of the minuet, and that is a very rare feature in his music. The finale starts with a Croatia folk song, presented in rustic style over a bagpipe-like drone. But the movement as a whole is full of city wisdom, about counterpoint and rapidly swirling dissonance. Its most remarkable feature is perhaps the contrasting theme, much slower and delicately harmonized, which Haydn uses to make the most breath-stoppingly surprising retransition into a recapitulation that ever occurred to him.

—M. S.

Program note on the *London* Symphony courtesy San Francisco Symphony Association ©1979.



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## Robert Schumann

### Symphony No. 2 in C, Opus 61

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Robert Alexander Schumann was born at Zwickau, Saxony, on 8 June 1810 and died at Endenich, near Bonn, on 29 July 1856. He began work on the Symphony No. 2 in the latter part of 1845 and completed it the following year. Numbered second in order of publication, it was actually the third of his symphonies, for both the First Symphony and the D minor (known as the Fourth) were originally written in 1841. Felix Mendelssohn conducted the first performance of the Second Symphony at the Gewandhaus in Leipzig on 5 November 1846. An early performance in this country was played in Boston by the orchestra of the Harvard Musical Association on 1 March 1866.

The Boston Symphony Orchestra first played the symphony at the tenth concert of the inaugural season, on 31 December 1881; Georg Henschel conducted. The symphony has also been performed by the BSO under the direction of Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitsky, Dimitri Mitropoulos, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, and Lorin Maazel. The most recent performances were in November 1975 under the direction of James Levine. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings. At these performances, Joseph Silverstein conducts the symphony in Schumann's original orchestration.

It was an unusual characteristic of Robert Schumann that he tended to specialize in different musical genres in sequence. Up until 1840, the year of his marriage, he wrote nothing but music for his own instrument, the piano. Then, in an outburst of joy at his marriage to Clara Wieck, he embarked almost single-mindedly upon a course of song-composition; during the year 1840 he composed about 140 songs, including all of his major cycles—the two entitled *Liederkreis*, Op. 24 and Op. 39, *Myrthen*, *Dichterliebe*, and *Frauenliebe und -leben*. The following year he turned to orchestral writing for the first time and produced the First and Fourth symphonies (the latter was not published before it underwent major revisions a decade later). The same year saw the composition of a movement for piano and orchestra that later became the first movement of his A minor concerto. In 1842 he turned with equal diligence and enthusiasm to chamber music; his output for the single year included all three string quartets, the piano quintet, the piano quartet, and the *Fantasiestücke* for piano, violin, and cello.

Meanwhile Schumann was continuing as editor of the *Neue Zeitschrift für Musik*, of which he had been co-founder; his position made him one of the most influential spokesmen for serious music in all of Europe.



Clearly his physical and creative energies were high during the early years of the decade, but the rosy situation did not last. A physical breakdown, attributed to overwork, came in 1842 and a much more serious one in August 1844. The second time his condition was ominous: constant trembling, various phobias (especially the fear of heights and of sharp metallic objects), and worst of all, tinnitus, a constant noise or ringing in the ears, which made almost any musical exercise—playing or composing—impossible. The tinnitus suggests the first signs of the tertiary syphilis that was ultimately to bring on Schumann's insanity and cause his death.

This was not the first time that Schumann had been prey to depression so severe that he was unable to work (he had already suffered bouts of "melancholy" in 1828, October 1830, much of 1831, autumn 1833, September 1837, and at various times in 1838 and 1839), but this time the depression was accompanied unmistakably by serious medical indications. It was also doubly unwelcome because of the several extraordinarily good years he had enjoyed following his marriage; he may even have thought that conjugal felicity had cured his emotional problems. But 1844 was the worst year yet; this time, even with Clara always at hand to help him, he could not overcome his depression. Writing music was out of the question; it took weeks even to write a letter.

His recuperation took over a year, during which he composed virtually nothing at first. Much of his creative energy in 1845 was directed toward a thorough study of Bach and a number of essays in fugal composition (four fugues for piano later published as Opus 74; six fugues on the name B-A-C-H for organ or pedal piano published as Opus 60); he also returned to the one-movement work for piano and orchestra composed four years earlier and expanded it by the addition of two movements into the great A minor piano concerto. But the first completely new large-scale composition after his breakdown was the Symphony in C published as Opus 61 and labeled second in the series.

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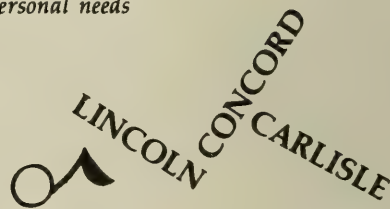


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Much of Schumann's music is intensely personal in ways more specific than simply reflecting the composer's emotional state. Listening to many of his pieces is like reading a private letter or an intimate diary. He delighted in codes and ciphers, often (in his earlier years) encoding the name or home town of a sweetheart into his music. After he met Clara, the secret messages were directed to her. But, with the exception of one passage in the last movement, the Second Symphony is remarkably "classical" in conception, devoid of any apparent literary program or inspiration. If anything, it is inspired by a musical source: the heroic symphonies of Beethoven, in which a dark mood at the opening resolves through heroic struggle to triumph at the end.

One overt sign of the "classical" character of the work is the size of the orchestra: this is the only Schumann symphony that limits the horn section to two instruments; four had long since become standard for the romantic orchestra. Still, despite the presence of fanfares, pregnant motives, and grand climaxes in



*Clara Schumann*





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the finale, Schumann remains a world apart from Beethoven. The earlier master achieves his musical ends by conquest, Schumann by an effort of the will. Schumann seized upon Beethoven's frequent use of short, easily recognizable motives, but Beethoven's ability to use those motives as the surface articulation of a much longer line of musical discourse eluded him, as it did most of the other romantic composers. No matter how often Beethoven repeats the small rhythmic motives in, say, the first movement of the Fifth or Seventh symphonies, it never sounds as repetitious as it may in similar movements by Schumann.

Part of the reason for this odd fact is that Beethoven composed on a long-range architectonic plan wherein the surface details created local activity without arrogating too much attention to themselves, but were submerged in the larger flow. Schumann, a composer par excellence of small character pieces for the piano, tended to think in terms of a closed form of perhaps thirty-two measures, and created his longer forms not by organic growth so much as by the agglomeration of short segments. Schumann generates activity in the outer movements especially by means of motivic ideas repeated almost (sometimes) to the point of distraction, with the measures grouped in phrases of eight or sixteen bars.

Whenever a Schumann symphony is performed, a basic question to ask is "What about the orchestration?" For an age in which virtuoso orchestrators abounded, Schumann was unusually uncomfortable in handling a large ensemble. Perhaps it would be better to say that he was uneven, since many of his movements reveal felicity of conception that is rare and highly romantic; this was especially true of his slow movements (possibly because they are closest in character to the romantic character pieces that were always his strong point?). But the "loud" outer movements have always created dismay among critics and conductors for what they deemed thick, muddy orchestration. Until very recently, rare indeed (perhaps non-existent) was the conductor who could keep his hands off Schumann's score. Mahler and Weingartner both made well-known and frequently performed versions of the Schumann symphonies, and Weingartner wrote a book of suggestions regarding alterations in the scoring and dynamics in order to "improve" balance and color. The problem lies in the fact that Schumann rarely allowed the solo instruments a chance; he doubled parts in thick masses, so that the resultant sound was rather homogenous. Speculation abounds as to the reason for this treatment. Tovey suggested that Schumann was such an ineffectual conductor of his own music that he wanted to make his scores foolproof by avoiding important solo lines; he would require several woodwind or string parts to play together, so that if one player failed to enter at the appropriate time, *someone* would be there. But this theory fails to explain why some of the movements are so beautifully scored.

Another possible (and perhaps more likely) explanation is that Schumann was basically a pianist who came late to orchestral composition. His textures in keyboard writing are often quite dense, with active inner parts and a great deal of doubling. The scoring would then seem to be of a piece with his whole manner of conceiving music. If such is the case, we really owe it to ourselves and to Schumann to play the music as he wrote it (and as the present performances do). The worst problems occur in what seem to be simply miscalculations based on lack of familiarity with what the instruments could do, as, for example, when Schumann doubles two instruments in an effective range for one and a weak



range for the other, so that one is totally overbalanced. The difficulty is greatly eased when the symphonies are performed by today's virtuoso orchestras as opposed to the rather provincial ensemble that Schumann had at his disposal in Dresden, where he was living at the time.

More than any of his other symphonies, the Second reveals a progression of mental states reflecting the composer's own life rather than a literary program. Three years after its composition he wrote to D.G. Otten, the Music Director in Hamburg, who had inquired about the work, to say, "I wrote my symphony in December 1845, and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the last movement, and was certainly much better when I finished the whole work. All the same it reminds me of dark days."

The opening slow section does suggest "dark days" despite the presence of the brass fanfare in C major. The brilliant effect of that opening motto is purposely undercut by a chromatic, long-breathed phrase in the strings totally contradicting one's normal expectations of either joy or heroism. Once into the Allegro, the sharply dotted principal theme affects a heroic air, but the chromatic secondary theme again denies any feeling of conquest. The development is an extensive and elaborate treatment of all the motivic material presented thus far, climaxing with a dominant pedal and a powerful—almost Beethovenian—return to the recapitulation.

It may have been the high emotional level of the first movement that caused Schumann to place the scherzo second, thus allowing a further release of energy before settling down to the lavish lyricism of the Adagio. The scherzo is officially in C major, like the opening movement, but the very opening, on a diminished seventh chord (which is brought back again and again), belies once more the qualities we normally expect of C major; this scherzo is no joke. The basic groundplan is one of Schumann's own invention, elaborated from those of Beethoven's later symphonies (such as the Seventh) in which the main scherzo section comes round and round again in double alternation with the Trio. Schumann's innovation is to employ two trios; the second of these has a brief fugato with the theme presented both upright and in inversion—a reminder of Schumann's Bach studies earlier in 1845. The motto fanfare of the first movement recurs in the closing bars to recall the continuing (and still abortive) heroic search.

The Adagio espressivo, though delayed from its normal position as the second movement, is well worth waiting for. Here the passion of the musical ideas, the delicacy of the scoring, and Schumann's masterful control of tension and release create a high-voltage sense of yearning. The opening song-like theme is of an emotional richness not found elsewhere in the symphony, a soaring upward in large intervals (sixth, octave) returning in a pair of sequential descending sevenths that suggest Elgar before the fact.

The last movement has always been the most controversial. Tovey called it incoherent, and partisans have both attacked and defended it. Schumann himself insisted that he felt much better while writing it and that his improved condition was reflected in the music. The movement certainly projects an affirmative character; the second theme, derived from the emotional melody of the third movement, briefly attempts to recall the past, but it is overwhelmed by the

onrush of energy. The most unusual formal aspect of the movement is the fusion of development and recapitulation, ending in the minor key. An extended coda is essential to assert a confident ending; the coda in this case is almost half the length of the movement. Now, for the first time in this symphony, we may be intruding on one of Schumann's private messages: we hear an elaborate coda-development of a totally new theme, one used earlier by Schumann in his piano *Fantasie*, Op. 17; it had been borrowed, in its turn, from Beethoven's song cycle *An die ferne Geliebte*, where it was a setting of the words "Nimm sie hin denn diese Lieder (Take, then, these songs of mine)". In the *Fantasie* Schumann was unmistakably offering his music to Clara; here, too, it seems, he is offering the music to her, though the void that separates them is no longer physical but psychological.

The very ending brings back the fanfare motto from the first movement in an assertion of victory, but this victory, unlike Beethoven's in the Fifth Symphony, is a triumph of willpower, almost of self-hypnosis. Schumann could not foresee, when he finished Opus 61, that the truly "dark days" still lay ahead.

—Steven Ledbetter

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## MORE...

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Philip Radcliffe's *Mendelssohn* in the Master Musicians series (Littlefield paperback) is a good introductory life-and-works treatment. Mendelssohn described the inspiration for the *Hebrides Overture*, with a sketch of its opening theme, in a fascinating letter; a selection from his correspondence, translated by Gisela Selden-Goth, is available in paperback (Vienna House), though at a more-than-paperback price. Eric Werner's *Mendelssohn: a New Image of the Composer and his Age* is the most recent serious biography, especially good on the period. An interesting, though necessarily quite technical, study of the sketches for the original versions of the *Hebrides Overture* is R. Larry Todd's article "Of Sea Gulls and Counterpoint" in *Nineteenth-Century Music* (March 1979). Of the many available recordings, Kurt Masur leads the descendant of Mendelssohn's own orchestra, the Gewandhaus ensemble of Leipzig, in a leisurely and lyrical performance (Musical Heritage Society); I am especially fond of Peter Maag's well-shaped reading with the London Symphony, which is backed by a fine performance of the composer's Third Symphony (London Stereo Treasury).

The best introduction to Haydn's life and works is the volume by Rosemary Hughes in the Master Musicians series (Littlefield paperback). Studies of Haydn range from the smallest scale to the very largest, and Haydn scholar H.C. Robbins Landon encompasses both extremes; his brief volume on Haydn symphonies in the BBC Music Guides (University of Washington paperback), in sixty-four pages, is scarcely long enough to do more than mention highlights of the more than one hundred symphonies. At the opposite end of the scale, he has produced a massive five-volume publication (of which the last four volumes are now available), *Haydn: Chronicle and Works* (Indiana), in which Haydn's London successes are treated exhaustively in volume three. Among the many available recordings of Symphony 104, I have a special fondness for Eugen Jochum's splendid reading with the London Philharmonic (DG), and I have lived happily for many years with a version of Symphonies 103 and 104 recorded by Mogens Wöldike and the Vienna State Opera Orchestra (Vanguard). Antal Dorati's performance with the Philharmonia Hungarica is available both as part of his immense recording project involving the complete Haydn symphonies (enhanced by a superb booklet of notes by Robbins Landon) and as a separate disc (London Stereo Treasury).

Joan Chissell's *Schumann*, a volume in the Master Musicians series, seems to be temporarily out of print, apparently a consequence of new publishing arrangements; it will probably reappear shortly, as most of the rest of the series already has, under the Littlefield imprint. *Robert Schumann: The Man and His Work*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlotel and an extensive investigation of Schumann's difficult medical history. The most recent discussion of the problems inherent in Schumann's treatment of the orchestra is Stephen Walsh's article "Schumann's Orchestration: Function and



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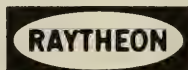
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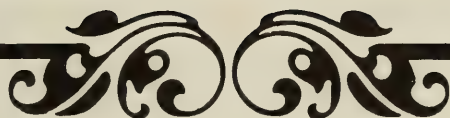
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Effect" in the *Musical Newsletter* for July 1972. George Szell conducted the Cleveland Orchestra in splendid performances of all four Schumann symphonies (Odyssey), although details of balance suggest either touching up of the score or trickery in the engineering; Leonard Bernstein's traversal of the same ground with the New York Philharmonic (Columbia) suffers from arbitrary tempo changes that are occasionally in direct contradiction to the composer's markings. Other recommended recordings include Daniel Barenboim and the Chicago Symphony (DG), which also includes the colorful *Konzertstück* for four horns and orchestra, and Eliahu Inbal and the New Philharmonia Orchestra (Philips Festivo), which also includes the *Overture, Scherzo, and Finale*, Op. 52.

—S.L.



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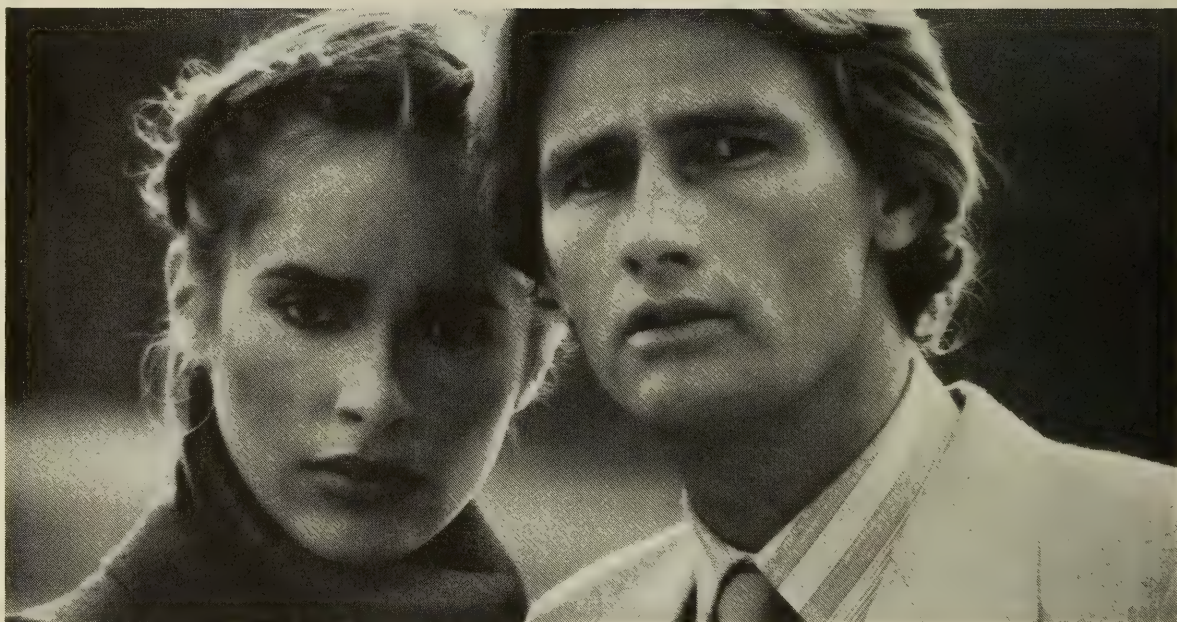


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## Joseph Silverstein

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This season Joseph Silverstein celebrates his twenty-fifth anniversary with the Boston Symphony. He joined the Orchestra in 1955 at the age of twenty-three, became Concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly with the Boston Symphony as soloist, and he conducts the Orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, and he has recorded works of Mrs. H. H. A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he is Interim Music Director of the Toledo Symphony.



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MENDELSSOHN

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**Franz Joseph Haydn****Trio in C for piano, violin, and cello, Hob. XV:27**

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Haydn's last twelve symphonies, composed for his two trips to London in the 1790s, are among the supreme achievements in the history of the symphony and among the best loved works in the repertory. It is not so well known that while in London he also composed the last fifteen of his forty-three piano trios, works that rank among the composer's finest. The Trio in C was the first piece in a group of three representing Haydn's last contribution to the medium. They were probably composed in 1796 and were published the following year by the English firm of Longman & Brodrip as "Three Sonatas for the Piano-forte, with an accompaniment for the violin & violoncello." As the title indicates, the publishers, at least, put the trios in the genre of the accompanied sonata—primarily keyboard works with the string parts considered optional. But in Haydn's late trios the strings frequently play a much more active role than the publisher's title would suggest; we have, in fact, arrived at the mature piano trio, a genre soon continued by Beethoven and Schubert. Still, the piano plays the leading role throughout. Indeed, Haydn wrote a much more difficult piano part in this trio than he did in many of his sonatas. The work is full of felicities, not least of which is the unexpected A major tonality of the second movement, an unlikely key to be placed between movements in C; but Haydn justifies this surprise by sending the Andante off on a journey that leads to an extended passage in C. The finale is one of the wittiest and most delightful movements to come from the wit-tiest of all composers.

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**Felix Mendelssohn-Bartholdy****Trio in D minor for piano, violin, and cello, Opus 49**

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Chamber music played a constant role in Felix Mendelssohn's childhood; he played piano duets with his sister, and even before he had entered his teens he had written a fair amount of music, including a substantial group of pieces for piano and one or two other instruments. Among these was a youthful piano trio, composed in his eleventh year; that trio remained unpublished. He later returned twice to the medium of piano, violin, and cello, producing the Opus 49 trio and later a trio in C minor, published as Opus 66. Mendelssohn wrote the D minor Trio in Leipzig in July 1839; it was first performed at the Gewandhaus the following 1 February. The work attained immediate popularity (which it has never lost) for the appealing directness and warmth of the themes, starting right with the first tune presented by the cello, and for the even distribution of material among the performers, making it grateful to play. Mendelssohn's lyricism sings throughout, but the scherzo in particular scintillates with gossamer fairy music of the kind found in the *Midsummer Night's Dream* music or the last movement of the Violin Concerto.

—S. L.



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## Jerome Rosen

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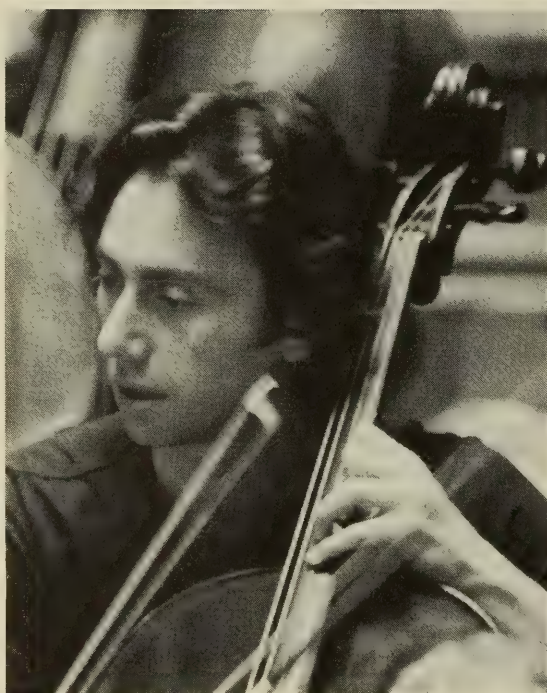
Jerome Rosen started playing violin at five, piano at six, and majored in mathematics and philosophy as an undergraduate at Western Reserve University in Cleveland while continuing his musical studies. Before his appointment as assistant concertmaster of the BSO and concertmaster of the Boston Pops in 1972, he was associate concertmaster of the Detroit Symphony, and conductor and musical director of the Oak Park Symphony in Michigan. His violin teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. For seven seasons, Mr. Rosen was a violinist, conductor, and keyboard

player with the Cleveland Orchestra, and he was eight times a member of the Casals Festival Orchestra. An active performer of solo and chamber music, Mr. Rosen is presently a second violinist and keyboard player with the Boston Symphony.

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## Ronald Feldman

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Born in Brooklyn, New York and a graduate of Boston University, cellist Ronald Feldman joined the Boston Symphony Orchestra in 1967. His teachers have included Claus Adam, Harvey Shapiro, and Leslie Parnas. Mr. Feldman has taught at Brown University and at the Boston University Tanglewood Institute, and he is currently on the faculty of the New England Conservatory. Active in many ensembles and an enthusiastic promoter and performer of new music, he was a member of the contemporary chamber group, Collage, and is now a member of the Greylock Trio for flute, cello, and harp. This past year he made his New York debut at Carnegie Recital Hall.



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## Christopher O'Riley

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Pianist Christopher O'Riley has studied with Russell Sherman, Patricia Zander, and Beatrice Erdely at the New England Conservatory of Music, where he is presently working toward an Artist Diploma. A former member of the Anima Trio, with which he made his New York debut at Carnegie Recital Hall in 1977, Mr. O'Riley has appeared in recital throughout the New England area. For three summers, he was a Piano Fellow of the Berkshire Music Center at Tanglewood, where he twice won the C. D. Jackson Master Award for Excellence in Performance, and he has just returned from

a national tour with Gunther Schuller and the New England Conservatory Ragtime Ensemble. Mr. O'Riley is also a member of the New York City chamber group, *L'Ensemble*, and of the Cambridge Chamber Players, with whom he will tour Russia next February.

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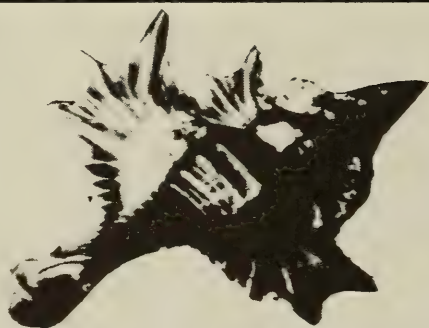
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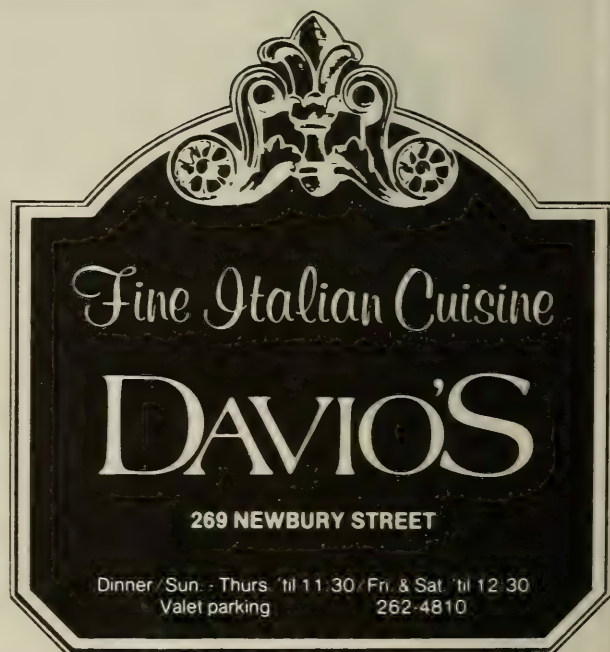
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Steven Ledbetter will discuss the program at 6:45 in the Cabot-Cahners Room.

Thursday, 15 November—8-10

Thursday 'A' Series

Friday, 16 November—2-4

Saturday, 17 November—8-10

Tuesday, 20 November—8-10

Tuesday 'C' Series

EDO DE WAART conducting

Dukas *Polyeucte Overture*

Chopin *Piano Concerto  
No. 2 in F minor*

CHRISTIAN ZACHARIAS

Beethoven *Symphony No. 3  
in E flat, Eroica*

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Friday, 23 November—2-3:40

Saturday, 24 November—8-9:40

EDO DE WAART conducting

Varèse *Intégrales*

Haydn *Symphony No. 49  
in F minor,  
La Passione*

Rachmaninoff *The Bells*

SHERI GREENAWALD, soprano

NEIL ROSENSHEIN, tenor

JOHN CHEEK, bass-baritone

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Tuesday, 27 November—8-9:50

Tuesday 'B' Series

JOSEPH SILVERSTEIN conducting

Mendelssohn *Hebrides Overture*

Haydn *Symphony No. 104  
in D*

Schumann *Symphony No. 2  
in C*

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Thursday '10' Series

Friday, 30 November — 2-4

Saturday, 1 December 8-10

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Wednesday, 5 December at 7:30

Open Rehearsal

Marc Mandel will discuss the program at  
6:45 in the Cabot-Cahners Room.

Thursday, 6 December — 8-9:50

Thursday 'A' Series

Friday, 7 December — 2-3:50

Saturday, 8 December — 8-9:50

SEIJI OZAWA conducting

Beethoven

Violin Concerto  
in D

ITZHAK PERLMAN

Stravinsky

*Le Sacre du  
printemps*

---

Tuesday, 11 December — 8-9:40

Tuesday 'C' Series

SEIJI OZAWA conducting

Stravinsky

*Ode*

Stravinsky

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in D

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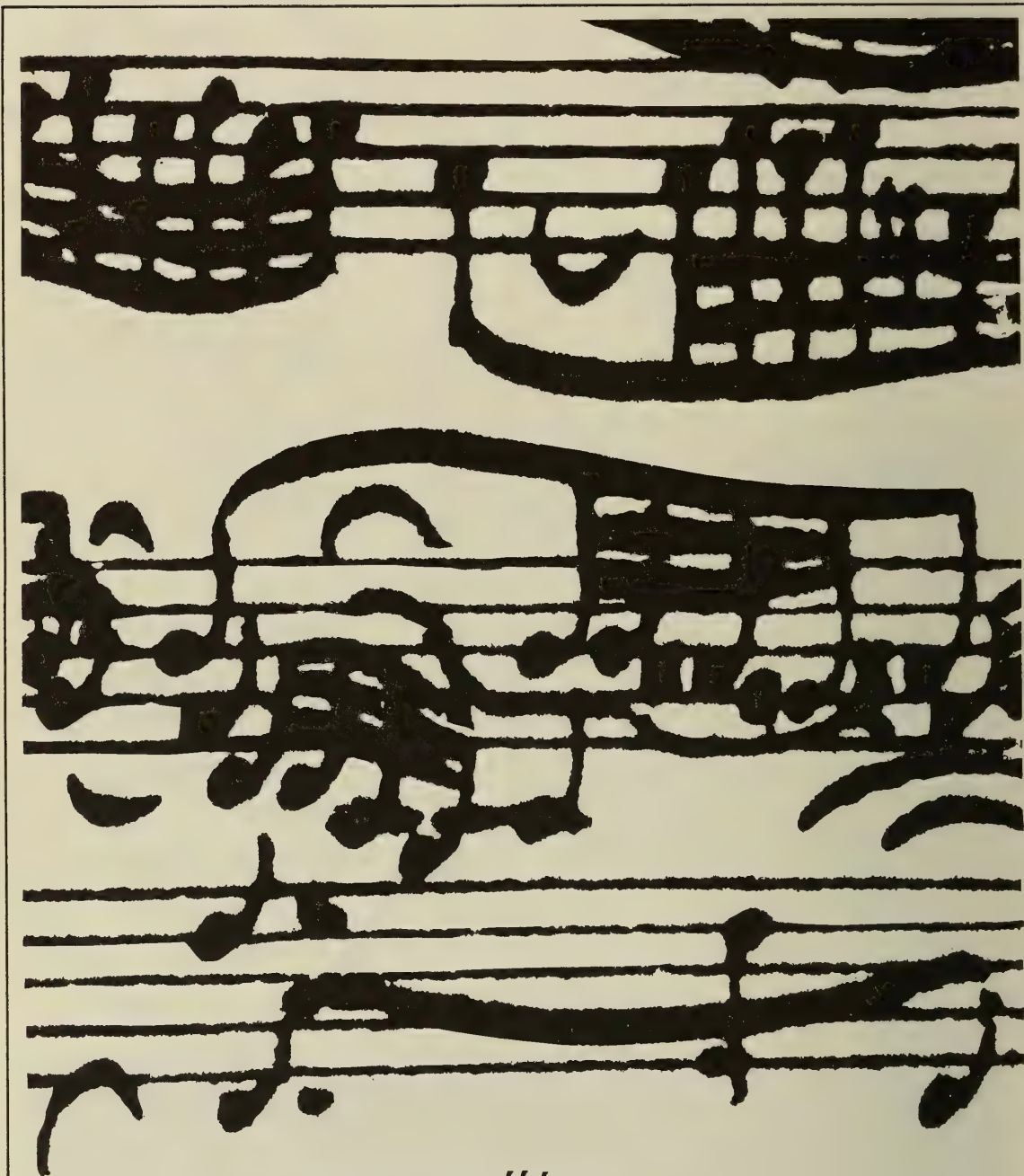
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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

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**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

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**LOST AND FOUND** is located at the switchboard near the main entrance.

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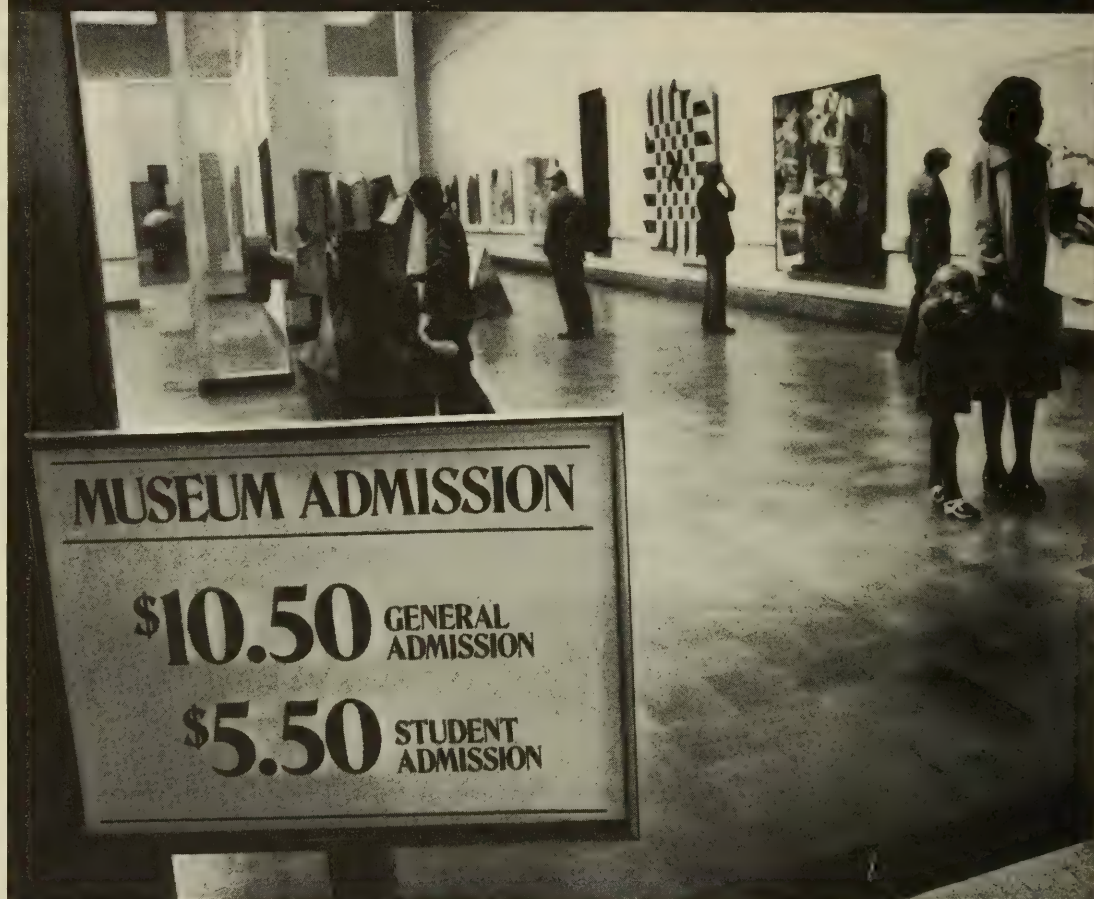
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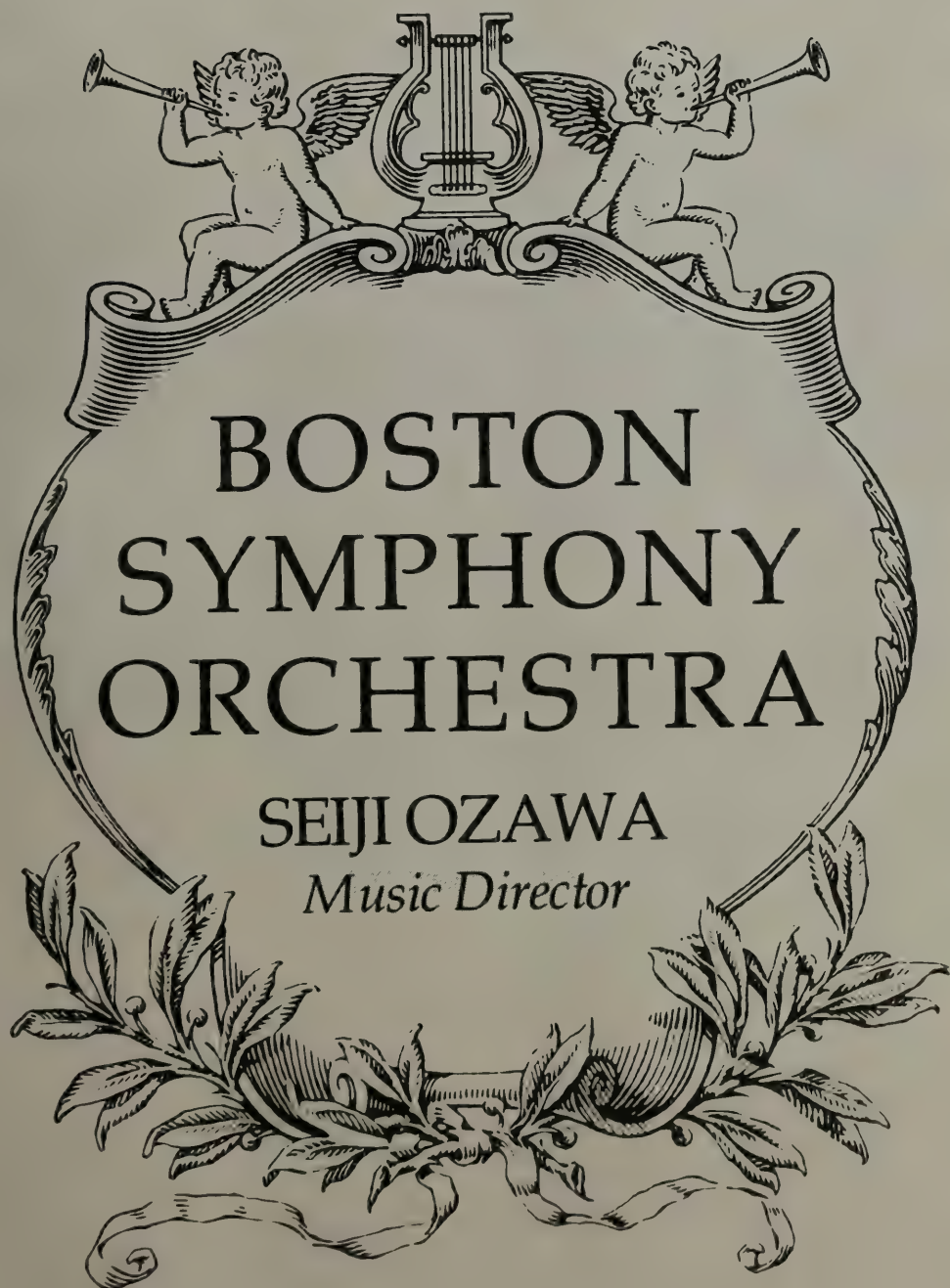
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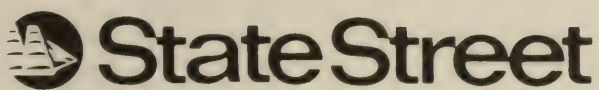
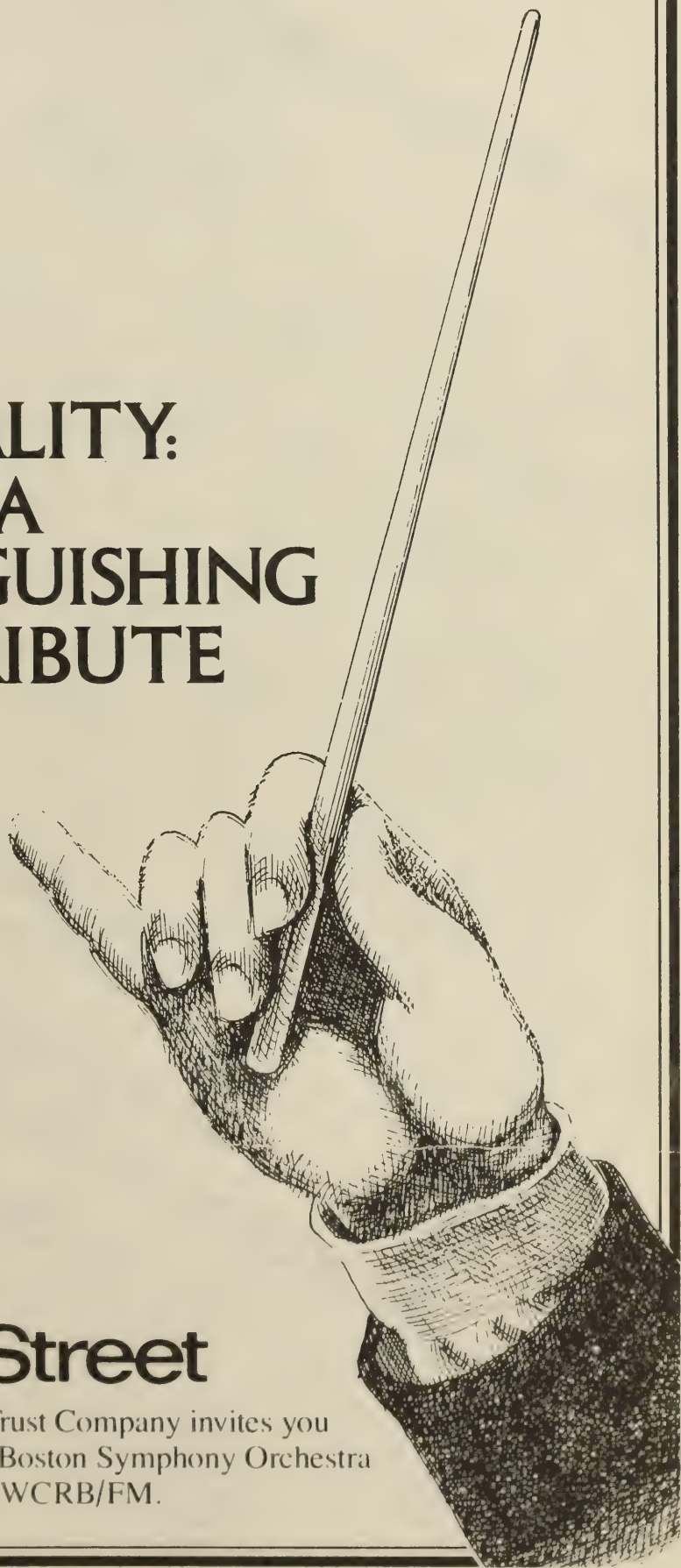




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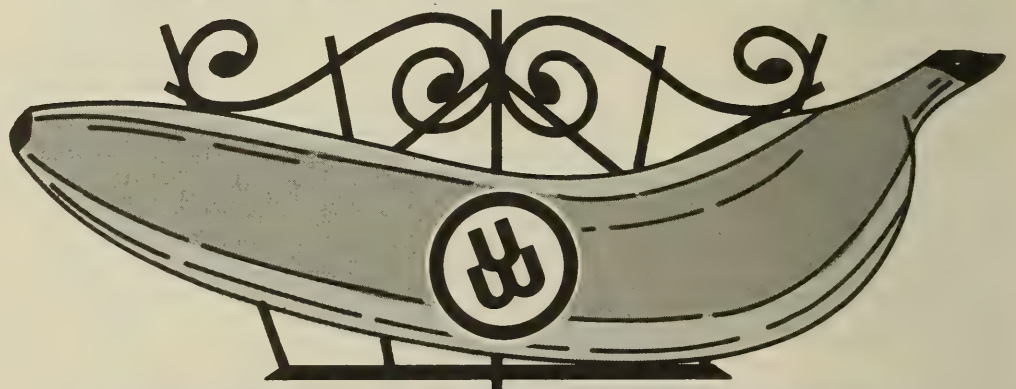
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# BSO

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## BSO on Record

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Several new Boston Symphony recordings conducted by Music Director Seiji Ozawa are now available. From Philips, there is Schoenberg's *Gurrelieder*, taped live during Symphony Hall performances last spring and featuring Jessye Norman, James McCracken, Tatiana Troyanos, David Arnold, Kim Scown, Werner Klemperer, and John Oliver's Tanglewood Festival Chorus. New on Deutsche Grammophon are Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals* on a single disc and Tchaikovsky's complete *Swan Lake*, a three-record set. Other recent releases on DG include Respighi's *Ancient Airs and Dances* and a Boston Symphony Chamber Players recording of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern. Still a best-seller is the disc released by Philips last spring in conjunction with the Orchestra's trip to China and which includes Wu's Concerto for Pipa and Orchestra, Liszt's E-flat Piano Concerto, and Sousa's *Stars and Stripes Forever*.

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## New Orchestra Faces

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Three new faces are visible in the ranks of the Boston Symphony this season. Patricia McCarty is the new assistant principal violist and comes to the BSO with experience in orchestral, solo, and chamber music performance; she was previously a member of the Chicago Symphony's viola section. Nancy Bracken is new to our second violin section; she studied at the Curtis Institute and the Eastman School of Music and for the past two years was a member of the Cleveland Orchestra. French horn player Daniel Katzen has played in the Orchestra since last spring's Pops season and was with the BSO at Tanglewood and for the recent European tour; his past experience includes the Salzburg Chamber Orchestra, the Munich Philharmonic, the Rochester Philharmonic, and the Chicago Symphony, for which he was an extra horn player.

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## Joseph Silverstein and the BSO

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This season marks Joseph Silverstein's twenty-fifth year with the Boston Symphony Orchestra: he joined the Orchestra in 1955 under then Music Director Charles Munch, became Concertmaster in 1962 under Erich Leinsdorf, and was named Assistant Conductor at the beginning of the 1971-72 season under William Steinberg. BSO listeners, orchestra members, and staff note this anniversary with considerable pride and thanks.

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## Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra is pleased to continue its samplings of Boston-based art. Each month a different gallery or art organization will be represented by an exhibition in the Cabot-Cahners Room, and the first half of the season includes:

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29 October - 27 November  
27 November - 27 December  
27 December - 21 January  
21 January - 18 February

Impressions Gallery  
Art/Asia  
Decor International  
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## Information for Friends

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Remaining Stage Door Lecture dates, all Fridays, are 7 December, 11 January, 29 February, and 28 March, at 11:45. Luise Vosgerchian will discuss the afternoon's Symphony program.

The Council is again presenting a series of Pre-Symphony Suppers for Friends of the BSO:

Tuesday 'B'	23 October, 27 November, 22 April
Tuesday 'C'	13 November, 11 December, 1 April
Thursday 'A'	15 November, 7 February, 3 April
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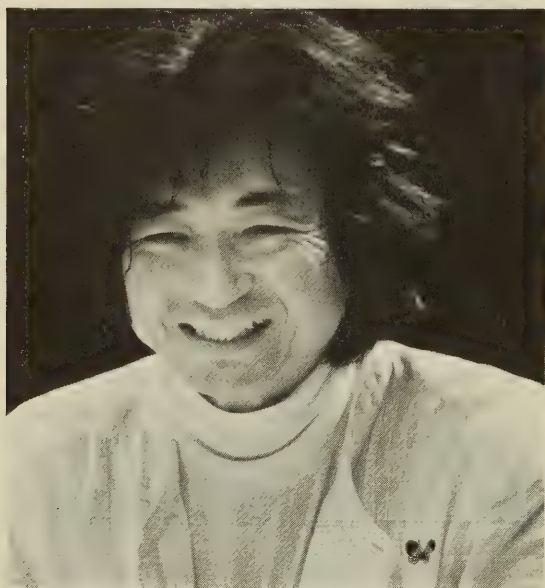
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.



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1979/80

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*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

\* Bo Youp Hwang

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

\* Participating in a system of rotated seating within each string section.

### Violas

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*Charles S. Dana chair*

Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

*Roger Louis Voisin chair*

Andre Come

Rolf Smedvig

### Trombones

Ronald Barron

Norman Bolter

Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth

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MOZART: Serenade in c for winds K. 388

#### SUNDAY, JANUARY 20

BEETHOVEN: Trio in B flat for clarinet, cello & piano, op. 11;  
CHIHARA: Sinfonia Concertante; TCHAIKOVSKY: Piano trio, op. 50

#### SUNDAY, MARCH 2

BEETHOVEN: String Trio in D, Op. 8; MARTINŮ: 'Revue de cuisine';  
SCHUMANN: Piano Quartet in E flat, op. 47



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Friday, 16 November at 2

Saturday, 17 November at 8

Tuesday, 20 November at 8

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DUKAS

*Polyeucte*, Overture to Corneille's tragedy

CHOPIN

Piano Concerto No. 2 in F minor, Opus 21

Maestoso

Larghetto

Allegro vivace

CHRISTIAN ZACHARIAS

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### INTERMISSION

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BEETHOVEN

Symphony No. 3 in E flat, Opus 55, *Eroica*

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

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## A Word from Steven Ledbetter

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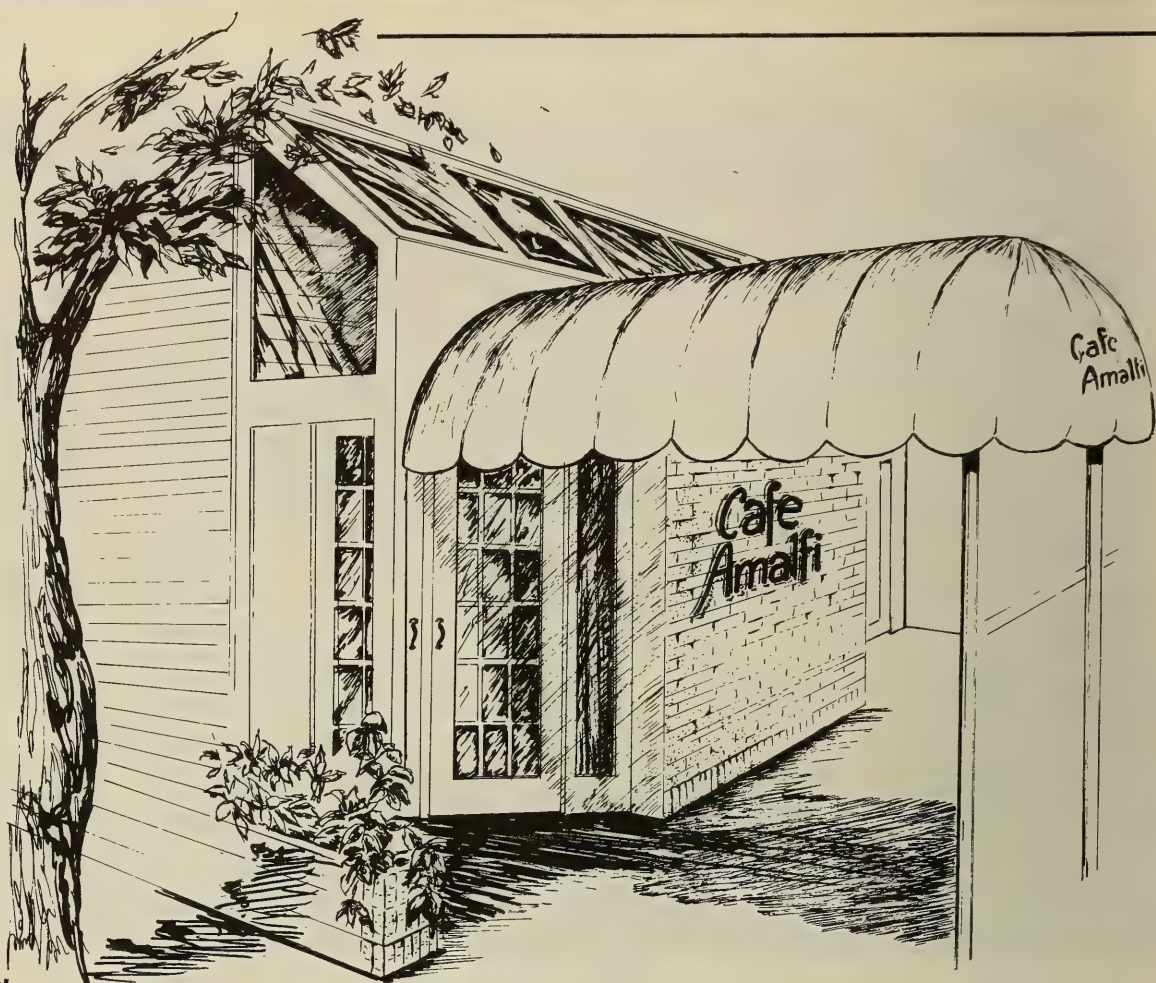
Three years ago my predecessor as Director of Publications, Michael Steinberg, printed in his inaugural program books a message to all who attend these concerts, setting forth a philosophy behind the writing of the program notes for the BSO: the notes were to be seen as an adjunct to the experience of concertgoing, not as an inseparable companion or cicerone. It is perhaps worth recalling the point now in my first program books as Director of Publications, since—although Michael and I differ in professional background, experience, and, inevitably, to some extent, in musical taste—we agree totally on the basic point. The fundamental experience of music is gained only in *listening*, in striving to hear as fully and accurately as you can what the composer and the performers have to communicate. The most brilliant analysis ever written is likely only to reduce your level of attention from our main purpose here if you bury your head in the program book and attempt to “follow” the music by means of the written annotation. All of us whose notes appear in the book this season—Michael Steinberg (whose material will continue to appear), Marc Mandel (my assistant in the Publications Office, who has so ably begun this season and will provide occasional essays in the future), and I—agree on the principle that attentiveness to the music in performance will do more for your musical pleasure and understanding than any degree of enlightenment in the printed notes.

For that reason, the essays in the program book (whatever else they may contain) will avoid the air of the loquacious tour guide who simply *must* draw your attention to the charming carving on the capital of that column, and the exquisite details in that stained-glass window and the decorative wood inlay in the choir stall—all in a non-stop patter that fails to allow the tourist the time and space to experience the cathedral.

As before, we will continue to write about varied kinds of things: the life of the composer or his particular musical interests and problems; the genre of the composition and its development at the hands of a number of composers; possibly the dramatic and psychological content of a piece, or some relatively technical consideration of the way the music grows; or non-musical elements (such as literature, philosophy, or politics) that affected the composition. But whatever happens, you will not be invited to follow the kind of tour leader who takes you by the hand and constantly distracts you with glib and charming chitchat so that you forget to experience the reason why you came on the tour to begin with.

Of course, we do hope that you will read these essays, that you will take pleasure from them and some degree of illumination too. But read them before the concert, or take them home and read them later; don't allow them to become a distraction from the performance. If you feel you *must* read the notes along with the music, do it with a recording. On disc or tape some part of the musical experience can be repeated at will, but the evanescence of the live performance—our main purpose here—deserves and requires full attention.





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## Paul Dukas

### *Polyeucte*, Overture to Corneille's tragedy

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Paul Abraham Dukas was born in Paris on 1 October 1865 and died there on the night of 17 May 1935. The overture *Polyeucte* was composed in 1891 and first performed at the Concerts Lamoureux on 24 January 1892. Its first performance in America was given by the Boston Orchestral Club under Georges Longy on 25 January 1910. Pierre Monteux conducted the Boston Symphony Orchestra in its first performance of the work in Symphony Hall on 9 April 1920. He repeated *Polyeucte* in 1923; it has not been performed here since that time. The score calls for two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, two trumpets,

three trombones, bass tuba, timpani, harp, and strings.

It is a mark of Paul Dukas's literary taste that his three earliest orchestral compositions (the first two of which never reached performance and were presumably destroyed by the composer) were conceived as overtures to plays by leading figures in the classic drama of England, Germany, and France. Dukas was a classmate of Debussy's in the Paris Conservatory and a pupil there of Ernest Guiraud (best known for having composed the recitatives in Bizet's *Carmen*, to convert the opéra-comique into a work suitable for performance at the Opéra, which required singing throughout); while there he composed a cantata, *Velléda*, which took second place in the competition for the Prix de Rome in 1887. But even before that he had begun demonstrating a literary interest that was a notable element in his mature scores.

While still a conservatory student, Dukas composed in 1883 an overture to Shakespeare's *King Lear* (one wonders how a boy of eighteen could possibly have hoped to do anything like justice to Shakespeare's tragedy); the following year he attempted a challenge perhaps more suitable to his youth: an overture to Goethe's youthful *Sturm and Drang* play, *Götz von Berlichingen*. But Dukas, beginning early to display that extraordinary reticence that caused him to withhold all but a dozen scores from the public, apparently judged these works insufficiently perfect for performance; he destroyed them. His first official composition, then, was his third attempt to compose an overture to a classic play, this time to a French piece, Pierre Corneille's *Polyeucte*, first performed in 1642 or 1643.

The tragedy, set in early Christian times, concerns the young convert to Christianity, Polyeucte, who is torn between divine love in the context of his new-found religion and the pagan love of a flesh-and-blood woman, Pauline. As is often the case with Corneille, the characters tend to represent the personification of abstract sentiments, and the play is largely an exchange of philosophical



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points of view, though not without a colorful ending, for all that. The dramatist has his protagonist choose in the end to reject the woman and embrace a martyr's death, which, in turn, motivates her conversion to Christianity. That is really all one needs to know about the play in order to follow the overture. Indeed, even that much is unnecessary, since the musical outline is in fact quite straightforward: two principal thematic ideas, one fairly sedate and sombre (representing Polyeucte's faith) and the other lively—even frenetic—and chromatic, representing the attractions of an earthly love (which, to judge from the tempo and energy of the music, contains more of demonic passion than of simple corporeal delight). The overture consists, in essence, of these two themes vying for dominance; the central part of the piece explicitly opposes the ideas in various guises. But in the end we attain heavenly realms (signified, naturally, by the first entrance of the harp!) and Polyeucte's theme returns, accompanied by a much etherealized version of the earlier passionate theme. Earthly distraction ends in heavenly bliss.

This earliest published work of Dukas reveals, certainly, his mastery of the orchestra already at the age of twenty-six. But it also shows quite clearly the powerful influence of Wagner (which was so enormous in France at this period that there was even a journal, *Revue wagnerienne*, devoted to the study of his music). The chromatic harmonic language, the orchestral counterpoint, and the disposition of the orchestral fabric suggest earlier examples of the conflict between sacred and profane love—*Tannhäuser* and *Parsifal*—as Dukas's musical forebears. His own original voice was to reveal itself more fully a few years later with his Symphony in C (1896) and the work that is by far his best known all over the world, *The Sorcerer's Apprentice* (1897).

—Steven Ledbetter

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## Frédéric Chopin

### Piano Concerto No. 2 in F minor, Opus 21

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*Frédéric Chopin was born in Zelazowa Wola, near Warsaw, probably on 1 March 1810 and died in Paris on 17 October 1849. He composed the F-minor Piano Concerto in 1829 and was himself soloist at the first performance, which was given in Warsaw on 17 March 1830. An early performance in Boston was given by the orchestra of the Harvard Musical Association on 3 March 1870 with Anna Mehlig as soloist and Carl Zerrahn conducting. Adele Margulies was soloist for the first Boston Symphony performance in March of 1883, Georg Henschel conducting. BSO performances have also been conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur,*

*Max Fiedler, Ernst Schmidt, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Charles Munch, Erich Leinsdorf, William Steinberg, Michael Tilson Thomas, Bruno Maderna, and, most recently, in January 1976, Andrew Davis. Mr. Davis's soloist was Juliana Markova; earlier performances have featured Vladimir de Pachmann, Mrs. H. H. A. Beach, Ignace Paderewski, Carlo Buonamici, Josef Hofmann, Guiomar Novaes, Claudio Arrau, Alexander Brailowsky, Nikita Magaloff, Lilian Kallir, Joseph Kalichstein, and Earl Wild. Besides the solo instrument, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, trombone, timpani, and strings.*

Chopin wrote his two piano concertos within a year of each other, when he was hardly twenty. The F-minor concerto was actually the first, although the second in order of publication (1836). The composer was not long out of school when, in 1829, he wrote this concerto. He had still much to learn of the world, having only a few times submitted his talents as pianist to the impersonal scrutiny of the general public and the professional critics. As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless highborn ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises even from the age of ten, or before. He had only just returned from a visit to Vienna, his first real venture beyond Polish borders. There he gave, with considerable success, two public recitals, and wrote home in elation, telling every detail.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which nourishes secret infatuations and confides them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible



expression—the Larghetto of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as “My dearest life.” Writing to Titus from Warsaw (3 October 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

“I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio\* of my concerto.” The inspiration of the slow movement of this concerto was Constantia Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance he found “charmingly beautiful” when later she sang at a concert, wearing “a white dress, and roses in her hair.”

Wierzynski, Chopin’s biographer, writes: “She had been studying voice at the Conservatory for four years and was considered to be one of Soliva’s best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiv-

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\*In his letters and on the programs of this time, the larghettsos of each concerto are referred to by the generic title of “adagio.”



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ing tributes and acclaim." She shortly made her stage debut in the leading part of Paër's *Agnese di Fitz-Henry*, not without success, and to Chopin's delight. He did not meet her until April 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two concertos but some of the etudes to be published as Opus 10 and the lovely *Andante spianato* for piano were composed in this year.

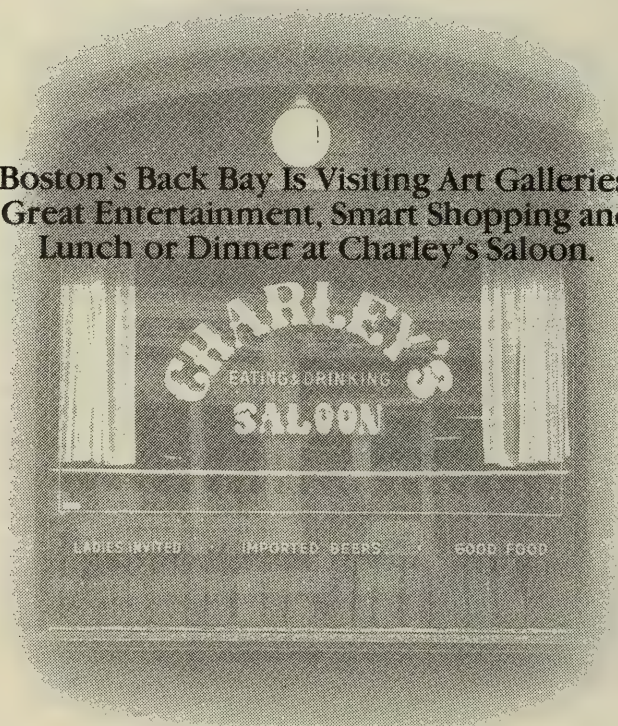


Constantia Gladkowska



He made no avowal to Constantia, but confessed to his friend that her very name held him in such awe that he could not even write it. "Con—No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." Chopin seems to have survived this without too much difficulty. Love later blossomed between him and Maria Wodzinska, whom he had met as a child in Warsaw; later in Dresden he made an avowal when she was sixteen. This affair endured for a long while as a half engagement, and gently lapsed. In the salons of Paris there were many ladies to succumb to his music. It was later remarked by George Sand that Chopin was versatile in falling in and out of love. "He could accomplish both of an evening," wrote James Huneker, "and a crumpled rose leaf was sufficient cause to induce frowns and capricious flights—decidedly a young man *très difficile*." Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in the atmosphere of the more brilliant salons of Paris in 1836, he came to the point of publishing and dedicating the concerto. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Turgeniev has said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. It remains a legend that she was present at his bedside, and sang to him in last illness.

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On completing his concerto, Chopin announced it for a public concert, his first in Warsaw, on 17 March 1830. He played the piano part and finished the evening with his own potpourri on national airs. The possible strain upon the audience of listening to the three movements of a concerto in succession was relieved by the interpolation of a "Divertissement for French horn" after the Allegro—apparently a custom of the time. The house was crowded and there was plentiful applause, but the composer felt something lacking in his success. Chopin wrote: "The first Allegro of the F-minor Concerto (not intelligible to all) received indeed the reward of a 'bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was indeed some applause, but evidently only to show the player that the audience had not been bored."

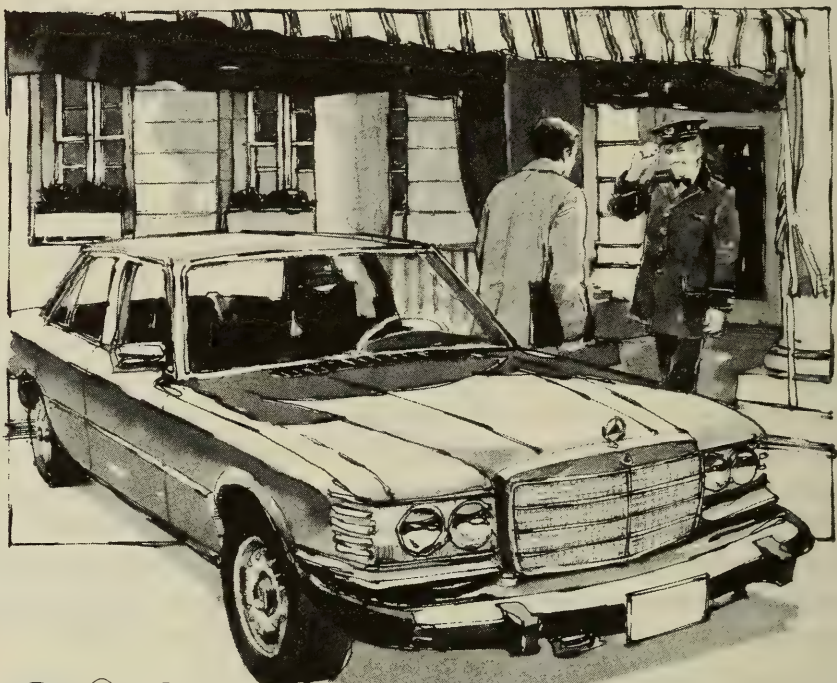
Frederick Niecks, Chopin's biographer, points out, probably justly, that the true qualities of his music must have been quite beyond the public and critics of Warsaw at that time. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealization and individualization. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

A second concert was given a week later, with a repetition of the concerto. To satisfy those who had protested that his playing was too delicate to be sufficiently audible, Chopin used a more brilliant piano from Vienna. This brought general satisfaction, but Chopin said afterwards that he would have preferred his own instrument. The success was such as to be embarrassing to the composer: "A poem, addressed to me, and a large bouquet were sent to my house. Mazurkas and waltzes are being arranged on the principal themes from my concerto. Bzhezhina asked for my likeness, but I declined giving it. This would be too much all at once; besides I do not like the prospect of butter being wrapped up in the paper on which I am portrayed." He also wrote to Titus: "One look from you after the concert would have been worth more to me than all the laudations of the critics here."

Liszt's remarks on the concerto in his book on Chopin are interesting, and may be considered as among the "fine pages" which George Sand found to atone for its style "*un peu exubérant*." In the concertos and sonatas, Liszt considered the "ideal thoughts" of his colleague fettered by the "classical chains" of extended formal structure. He found them "beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic and impulsive. His beauties were only manifested fully in entire freedom. We believe



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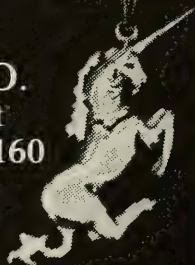
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he offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings, whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures.

"He could not retain, within the square of an angular and rigid mold, that floating and indeterminate contour which so fascinates us in his graceful conceptions. He could not introduce in its unyielding lines that shadowy and sketchy indecision, which, disguising the skeleton, the whole framework of form, drapes it in the mist of floating vapors, such as surround the white-bosomed maids of Ossian, when they permit mortals to catch some vague, yet lovely outline, from their home in the changing, drifting, blinding clouds."

Mr. Niecks, in his likewise florid style, writes of this work: "This concerto opens with a tutti of about seventy bars. When, after this, the pianoforte interrupts the orchestra impatiently, and then takes up the first subject, it is as if we were transported into another world and breathed in purer atmosphere. First, there are some questions and expostulations, then the composer unfolds a tale full of sweet melancholy in a strain of lovely, tenderly-intwined melody. In the second subject he seems to protest the truthfulness and devotion of his heart, and concludes with a passage half-upbraiding, half-beseeching, which is quite captivating, nay more, even bewitching in its eloquent persuasiveness." In the development section, this writer regrets that Chopin felt obliged to be bound by the formal requirements. "How charming if Chopin had allowed himself to drift on the current of his fancy, and had left rules and classifications to others!" He is reminded of Goethe's apprentice sorcerer, who had the formula to start his master's conjurations, but not the formula to stop them.

Contemplating the affecting lyric inspiration of the slow movement, one cannot refrain from quoting Schumann: "What are ten editorial crowns compared to one such adagio as that in the second concerto!" And again Liszt: "Passages of surprising grandeur may be found in the Adagio of the Second Concerto, for which he evinced a decided preference, and which he liked to repeat frequently. The accessory designs are in his best manner while the principal phrase is of an admirable breadth. It alternates with a Recitative, which assumes a minor key, and which seems to be its Antistrophe. The whole of this piece is of a perfection almost ideal; its expression, now radiant with light, now full of tender pathos." Niecks, rhapsodizing over the last movement, describes "its feminine softness and rounded contours, its graceful, gyrating, dance-like motions, its sprightliness and frolicsomeness. Unless I quote every part and particle, I feel I cannot do justice to it. The exquisite ease and grace, the subtle spirit that breathes through this movement, defy description, and, more, defy the attempts of most performers to reproduce the original."

—John N. Burk

John N. Burk, whose writings on music include biographies of Beethoven and Clara Schumann, was the Boston Symphony's program annotator from 1934 until 1966.



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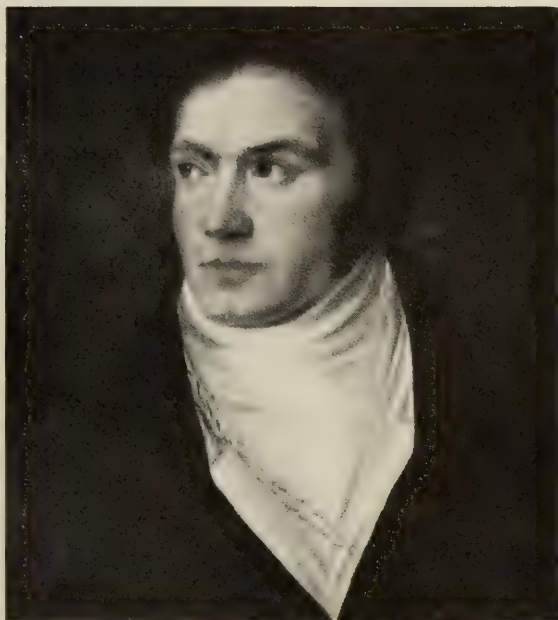
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## Ludwig van Beethoven

### Symphony No. 3 in E flat, Opus 55, *Eroica*

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*Ludwig van Beethoven was born in Bonn, probably on 16 December 1770 (his baptismal certificate is dated the 17th), and died in Vienna on 26 March 1827. The Eroica was composed between May and November 1803, with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804, Beethoven conducting; the first public performance took place in Vienna on 7 April 1805. Carl Zerrahn led an early Boston performance of the Eroica with the orchestra of the Harvard Musical Association on 29 March 1867. Georg Henschel led the first Boston Sym-*

*phony performances on the fifth program of the Orchestra's inaugural season in November 1881, and it has since been performed under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Ernst Schmidt, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Vladimir Golschmann, Richard Burgin, Bruno Walter, Charles Munch, Carl Schuricht, Eugene Ormandy, Erich Leinsdorf, Jean Martinon, Stanislaw Skrowaczewski, Max Rudolf, William Steinberg, Claudio Abbado, Colin Davis, Ferdinand Leitner, and, most recently in Symphony Hall, in November 1974, Seiji Ozawa. Mr. Ozawa conducted the Eroica again at Tanglewood in 1975. The Orchestra's most recent performances, also at Tanglewood, were led by Klaus Tennstedt in 1977 and Christoph Eschenbach in 1978. The score calls for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

Rarely has any composition been so closely entwined with an anecdote about its composer's life as Beethoven's *Eroica* Symphony and the story of its intended dedication to Napoleon. Of course, if the symphony had been devoid of artistic merit, the anecdote would long since have failed to serve any purpose other than historical titillation; but since Beethoven's symphony excited interest virtually from the first performance as an unusually imaginative and powerful work, the story has taken root and grown, putting forth embellishments like flowers in all the popular biographies of Beethoven, whether in print or on film.

On the face of it, everything seems direct and simple. Beethoven's friend, Ferdinand Ries, recalled the incident this way:

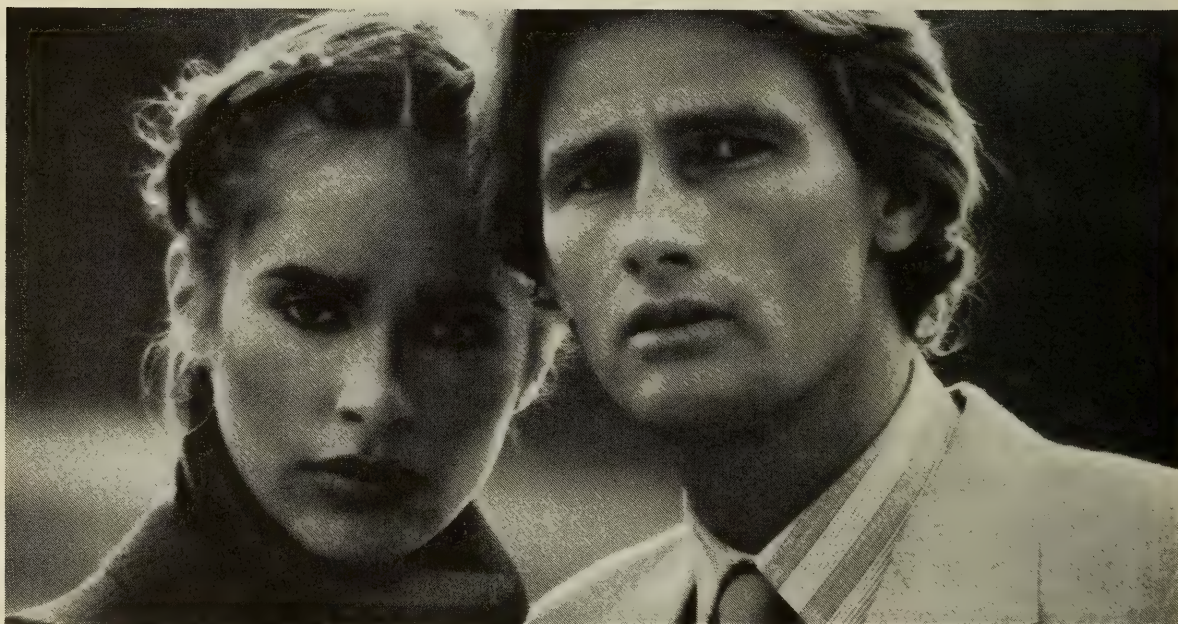
In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the



space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

Stated thus, it appears that Beethoven admired the republican Napoleon, the hero of the French Revolution, and despised the later Napoleon, the emperor and despot. But, in fact, the composer's feelings were far more ambivalent and fluctuated wildly over many years. As early as 1796-97 he had composed some patriotic fighting songs which were explicitly anti-French. And when a publisher suggested in 1802 that he compose a sonata to celebrate the Revolution, Beethoven wrote explicitly of his disillusionment with Napoleon for having concluded a Concordat with the Vatican.

Beethoven's notion of dedicating a symphony to Napoleon, formed while he was writing the piece in the summer of 1803, had already begun to weaken by October of that year when he found out that his patron, Prince Lobkowitz, would be willing to pay a good fee for the dedication and performance rights for six months. The composer then thought of entitling the symphony "Bonaparte" but dedicating it to Lobkowitz. This was apparently the state of affairs in May 1804 when he heard from Ries the disconcerting news that Napoleon had declared himself emperor and (according to Ries's account) tore up the title page and rewrote it as "*Sinfonia eroica* (heroic symphony)."



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Unfortunately, however accurate Ries's recollection may be in the broad outline, it is mistaken in the final point: the title *Eroica* was not used until the parts were published over two years later. The title page that Beethoven tore up may have been that to his own autograph manuscript (which has since disappeared), but another manuscript (in the hand of a copyist) which was in Beethoven's possession reveals his outburst of emotion. The copyist had headed the manuscript "Sinfonia Grande Intitulata Bonaparte," but the last two words are crossed out and almost obliterated. Still, at some point, Beethoven himself added the words "Geschrieben auf Bonaparte (written on Bonaparte)" in pencil on the title page, suggesting that he later reconsidered his emotional outburst. This reconsideration may have taken place already by August of 1804, when he wrote to the publishers Breitkopf & Härtel in Leipzig to offer his latest works—a cornucopia including the oratorio *Christ on the Mount of Olives*, "a new grand symphony" (the Third), the Triple Concerto, and three piano sonatas, including two of the most famous (the *Waldstein*, Op. 53, and the *Appassionata*, Op. 57). At that time, Beethoven noted to the publisher "The title of the symphony is really *Bonaparte*."



Title page from copyist's manuscript of Beethoven's Third; the words "Intitulata Bonaparte" are crossed out.





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By 1805, though, war broke out again between Austria and France after a peace that had held since about 1800. A title like *Bonaparte* would have marked Beethoven as politically suspicious at best. Thus, when it was published in 1806, the work became known as *Sinfonia eroica*. The heroism involved is not revolutionary propaganda of the true believer; it includes death as well as affirmation. Beethoven's most recent biographer, Maynard Solomon, sees the symphony as Beethoven's rejection of the heroic ideals of the Revolution that had been spawned in the Enlightenment, owing to the fatal imperfection of the ruler, whose coming proved to be less than totally enlightened.

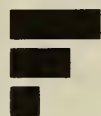
There was another "fatal imperfection" that played an increasing role in Beethoven's consciousness (and perhaps therefore in the character of his music) in these years: the physical infirmity of deafness, of which the composer had been gradually becoming aware for some time. He wrote to two of his close friends in the summer of 1801 and revealed to them the awful secret that the one sense he prized more than any other was gradually weakening, despite the efforts of doctors to do something about it. Then, late in that year or early in the next, he was walking in the woods near Heiligenstadt with Ferdinand Ries, who pointed out a shepherd playing a homemade flute. Beethoven, realizing that he had not heard anything at all, became very upset. (Were they to take that same walk today, Ries might not be able to hear the shepherd's pipe either, since it would most likely be drowned in traffic noises; Heiligenstadt is no longer a quiet country retreat but is within the city limits of Vienna.) Although Beethoven was sometimes merry enough in this period, he suffered from wide emotional swings and on at least one occasion contemplated suicide. In October 1802 he wrote a lengthy personal statement (which he then retained privately until his death a quarter of a century later) now known as the Heiligenstadt Testament; here he placed full responsibility for his apparent misanthropy and willfulness on the increasing awareness of his infirmity (this was a little disingenuous considering the stories of his moods and stubbornness even from his childhood).

Despite the fact that Beethoven's deafness came on more slowly than is often believed (even as late as the 1820s visitors could occasionally make themselves understood by shouting into an ear trumpet), the simple fact of its approach was personally devastating even when his hearing was still good enough to allow him to take part in musical performances; the progressive deterioration meant that it was only a matter of time before such performances would no longer be possible. Beethoven's response to this dark night of the soul was to turn to creation; in fact he began an extraordinarily fertile period, a time in which he turned out most of the works that have generated the popular view of the composer wresting control of his fate from a malign universe. (Maynard Solomon refers to this period as the "heroic decade.") And the first of these new and overpowering works was the Third Symphony.

The thing that astonished early listeners most of all, perhaps, was the unusual length of the symphony: it ran almost twice as long as any symphony written to that date. Beethoven was aware of the dangers inherent in the length of the work, but he still insisted on the importance of repeating the first-movement exposition, which thereby assures the maximum length in a given performance. Now, it is most unusual for a musical composition to appear in which the overall size doubles overnight, as it were, in comparison with the works that have gone



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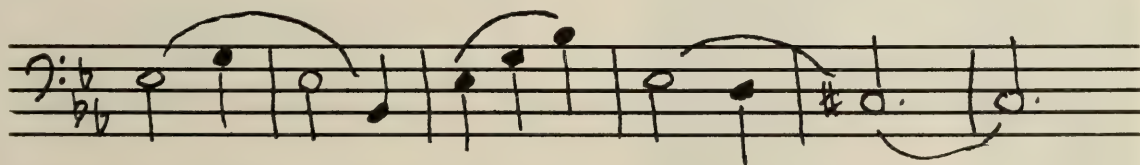
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immediately before. Here an analogy with biological evolution may be appropriate (though it is usually dangerous and misleading when applied to the history of an art form). The creation of the *Eroica* is somewhat akin, in the surprise it arouses, to a child who grows to twelve feet in height born to six-foot-tall parents. Not the least of the surprises would be the simple realization that such a progeny was viable, that the gravitational force of the earth did not crush the bones and overpower the muscles that had evolved for an organism half the size. Similarly we may marvel at a symphonic movement that is double the length of its predecessors (the first movements of Beethoven's first two symphonies ran 298 and 360 measures respectively; the first movement of the *Eroica* is but five bars short of 700). But the movement has not simply doubled its size with twice as many measures in each section. Rather, the proportions have changed in a vital way that is made possible—even necessary—by a different thematic character.

In the symphonies of Haydn, Mozart, and the earlier Beethoven, the lion's share of time is allotted to the laying out of the main thematic ideas and the tension inherent in the key relationships that they have with one another (the exposition) and the resolution of those tensions (the recapitulation). The development section, which comes in between and takes the musical discourse through a series of modulations leading ultimately to the re-establishment of the home key, was usually shorter than the exposition or recapitulation. A concluding coda, which reaffirmed the home key in the strongest possible way, would be shorter still.

In the *Eroica*, these proportions underwent a dramatic change. Although the exposition and recapitulation remained roughly the same size, the development grew to mammoth proportions and became the longest part of the movement; and the coda, far from being a perfunctory closing fanfare on the home key, became almost as long as the exposition. How is this possible? The answer lies basically in the new concentration of musical ideas, and their harmonic implication.

The first movement of the *Eroica* has not a single theme that stands complete in and of itself, no melody that runs its course and comes to a full stop. On the contrary, things begin in a straightforward way but shade off immediately into doubt and ambiguity. This is most strikingly observed in the very first thematic idea:



Much has been made of the fact that Mozart supposedly used the same idea in the overture to his youthful opera *Bastien and Bastienne*. But Mozart's overture corresponds to Beethoven's theme only for the first eight notes. It is the tenth note—the C sharp that Beethoven leaves dangling uncomfortably at the end (and that was part of his earliest sketch)—that infuses such energy into the *Eroica* theme, enough energy to generate that abnormally lengthy musical discourse, one function of which is to explain the meaning of the C sharp, a note that does not belong in the key of E flat.





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The troublesome note appears in every conceivable context, as if Beethoven is trying to suggest each time, "Perhaps *this* is its true meaning." In the exposition, it is a C sharp (which is to say that, when it resolves, it moves up); in the recapitulation it functions as a D flat (the same pitch, but written differently) by moving down. Finally, in a two-fisted way that we now recognize as characteristic of the "heroic decade," Beethoven presents us with the direct challenge: after ending his recapitulation with the solid return to the home key of E flat, Beethoven suddenly makes the entire orchestra jump to a loud D-flat chord. The glove has been thrown into our faces: here is the direct confrontation of home key with the most problematic element. What are we to make of it? Beethoven makes of it a new developmental section of great breadth that takes us back to the home key triumphantly, having exorcised that disturbing, out-of-place note. Only now, at the very end of the movement, do we hear the opening musical idea presented four successive times (with orchestral excitement building throughout) as a complete melody *without* the last two notes of the theme as quoted above.

A great deal happens in that monumental first movement aside from the issue of E flat and C sharp. Beethoven's control of the constant flux of relative tension and relative relaxation from moment to moment throughout that gigantic architectural span remains one of the most awe-inspiring accomplishments in the history of music.

Although the first movement is perhaps the most remarkable in terms of the degree of new accomplishment it reveals, each of the other movements of the symphony is justly famous in its own right. The Adagio assai generated heated discussion as to the appropriateness of including a funeral march in a symphony; it is Beethoven at his most sombre. No attentive listener can fail to be moved by the shattering final measures in which the dark march theme of the opening returns for the last time, truncated, broken into fragments in a dying strain: a convincing demonstration of the power inherent in the music of silence. Beethoven's comment upon hearing of the death of Napoleon in 1821 is well known: "I have already written the music for that catastrophe." He seems in the end to have achieved an admiration for the meteoric figure who, over the years, inspired such violently contrasting reactions from him.

The whirlwind of activity in the scherzo scarcely ceases for a moment. All suggestion of the traditional *menuetto* of symphonic third movements vanishes before a torrent of rushing notes and the irregular phrase structure of the opening. The three horns have an opportunity to show off in the trio. The third horn created something of a problem, it seems, since Beethoven found it necessary to add a special note to the score about it. It was conventional at the time to play (and write for) horns in pairs, with the first horn having a higher part and the second a much lower part (both parts being assigned to specialists in the given range). Perhaps to assure potential performers that the presence of the third horn part was not an undue burden, Beethoven noted that the part could be played by *either* a first or second hornist: i.e., it was not necessary to hire the expensive specialist in the more difficult higher notes.

The last movement recalls one of Beethoven's major successes of the years immediately preceding — his ballet music for *The Creatures of Prometheus*. Its closing dance contained a musical idea that he had later worked into a set of piano



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Nº II

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Nº III delle Sinfonie.

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Title page from the first printing of the Eroica

variations (now known anachronistically as the "*Eroica* Variations") and to which he returned still later for the finale of the Third Symphony. Once again Beethoven produced a set of variations, sometimes using the bass of the theme, sometimes the melody. Compared to the powerful finales that he was later to write, this one is something of a letdown—not that the music isn't delightful and full of witty and felicitous touches, but it does not have anything like the weight of the earlier sections. After the tension of the beginning movement and the sombre darkness of the funeral march, not to mention the near-demonic energy of the scherzo, this finale, with its cheerful, whistleable little tune varied in charming and characteristic ways, seems perhaps a little naive. Still, the fugal section in the center of the movement lends some density, and the wonderfully expressive oboe solo, accompanied by clarinets and bassoons in the Poco Andante just before the final rush to the end, lends an unexpected poignancy. The conclusion, with virtuosic outbursts on the horns and the energetic fanfares of the full orchestra, brings a satisfying close.

Many years later (though before he had composed the Ninth Symphony), Beethoven maintained that the Third remained his favorite of all his symphonies; in saying this, he no doubt recognized what listeners have felt ever since: that in the *Eroica* they first know the mature Beethoven, the composer who has held such a grip on the public imagination and on the attention of later composers. They know the Artist as Hero, a role that was eagerly sought by the romantics after Beethoven's time and remains, perhaps, the most frequently encountered image of the artist to this day.

—S.L.

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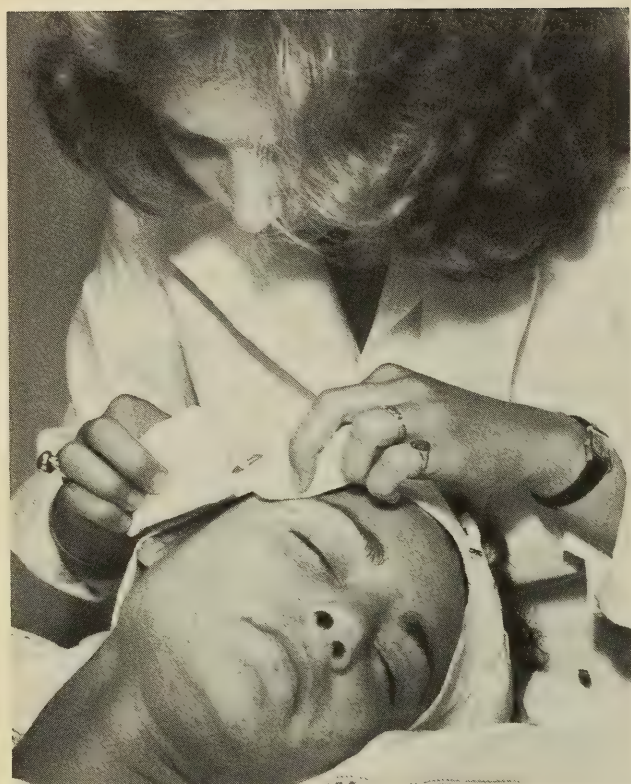
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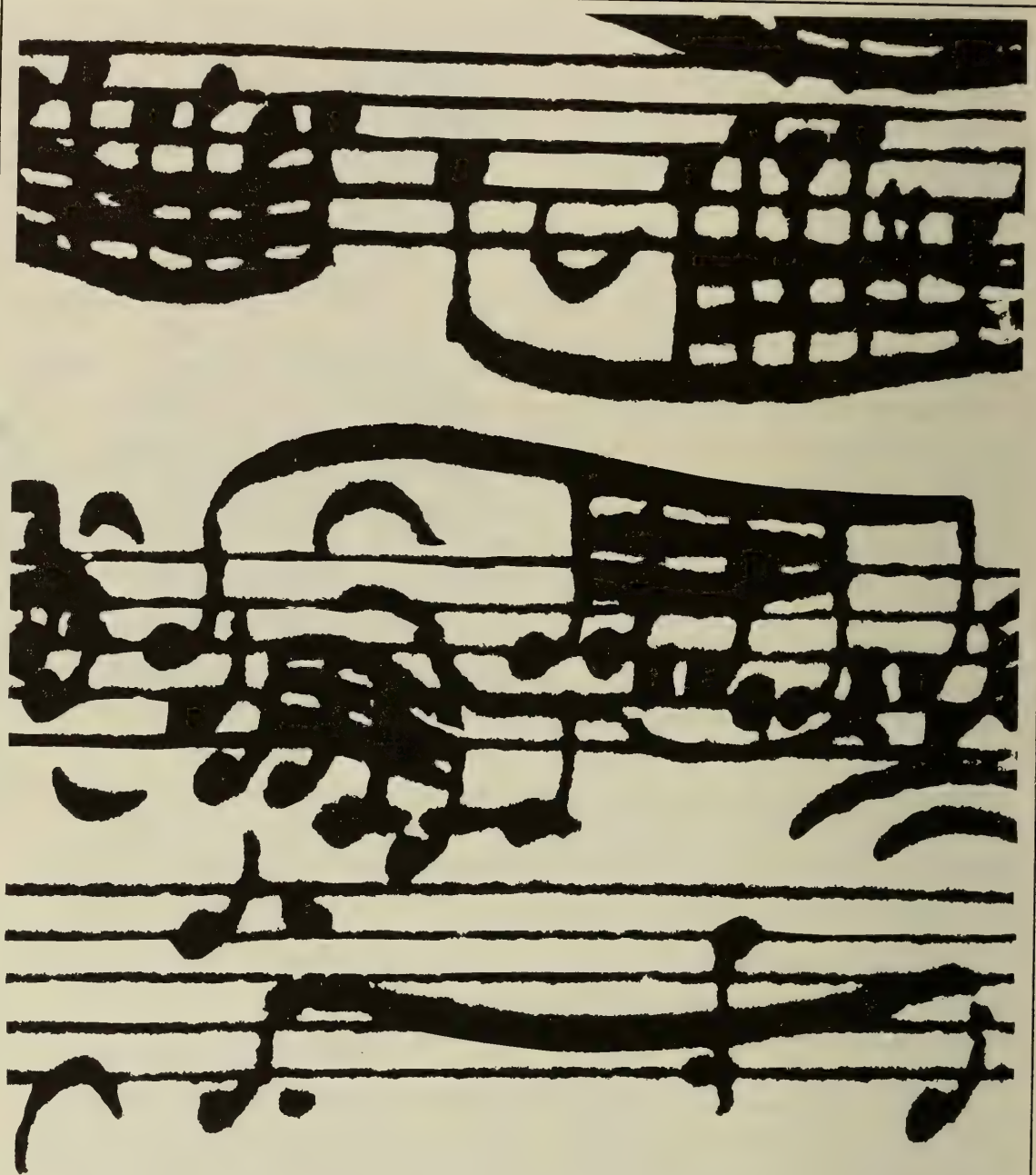
Dukas has not yet been the subject of a biographical study in English (there are several in French); the most extended discussion is found in Laurence Davies's *César Franck and his Circle* (Da Capo). The only recording of *Polyeucte* currently available is a reading by Jean Martinon and the National Orchestra of the French Radio on Musical Heritage Society (available by mail only; 14 Park Road, Tinton Falls, N.J. 07724).

Arthur Hedley contributed the volume on *Chopin* to the Master Musicians series (Littlefield paperback); there is also a symposium volume of essays edited by Alan Walker, *The Chopin Companion* (Norton paperback), in which the chapter treating "Sonatas and Concertos" is by Peter Gould. André Boucourechliev's *Chopin: A Pictorial Biography*, translated into English by Edward Hyams, contains a wealth of drawings, paintings, and facsimiles (Viking). There are, of course, many recordings of the concerto, of which the following may be considered: Martha Argerich has coupled the Chopin F minor with the Schumann concerto in a performance with the National Symphony under Mstislav Rostropovich (DG). An olympian reading by Charles Rosen with John Pritchard conducting the New Philharmonia Orchestra (Odyssey) may be contrasted with one of André Watts's earliest recordings, with Thomas Schippers and the New York Philharmonic (Columbia); both are paired with the first Liszt concerto. Claudio Arrau's poetic performance with Eliahu Inbal and the London Philharmonic (Philips) is available separately (with Chopin's *Krakowiak*) and as part of a three-record box containing Chopin's complete works for piano and orchestra.

Of writings about Beethoven there is no end. The standard detailed biography is *Thayer's Life of Beethoven*, originally written in the nineteenth century but revised and updated by Elliott Forbes (Princeton; also available in paperback). The newest study of Beethoven, by Maynard Solomon, also makes use of newer biographical techniques, especially the tricky and often treacherous psychological approach, but he does it in an interesting and often provocative way and provides an extensive bibliography (Schirmer; the paperback edition is just out). Studies of the symphonies are almost as numerous as biographies. George Grove's book on the symphonies, though written nearly a century ago from a now-distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in volume one of *The Symphony* edited by Robert Simpson (Penguin) is enlightening, as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback).

Two recordings of the *Eroica* by the Boston Symphony Orchestra are currently in the catalogue: one under Charles Munch (Victrola; frustrating because the slow movement is broken up between sides one and two) and one under Erich Leinsdorf (RCA). Classic older recordings include Toscanini's with the NBC Symphony (Victrola), Furtwängler's with the Vienna Philharmonic (Seraphim), and Mengelberg's with the Concertgebouw (Philips; part of an eight-disc set of the complete Beethoven symphonies). Karajan's first traversal of the Beethoven symphonies with the Berlin Philharmonic (DG) has been a classic version of one type of performance for a decade and a half, but has recently been replaced by a new recording with the same forces for the same label. One other recent recording which I find particularly enjoyable is the somewhat out-of-the-way recording made by Wyn Morris with the Symphonica of London (Peters International).





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## Edo de Waart



Edo de Waart is now in his third season as Music Director and Conductor of the San Francisco Symphony. Born in Amsterdam, he began his musical training at age twelve studying the oboe, and he was a 1962 honors graduate of the Amsterdam Music Lyceum. He began his conducting studies there that same year, and in 1963 he was named oboist with the Concertgebouw Orchestra. A first-prize winner of the Dimitri Mitropoulos Competition in New York in December 1964, Mr. de Waart was appointed assistant to Leonard Bernstein at the New York Philharmonic. He subsequently made his

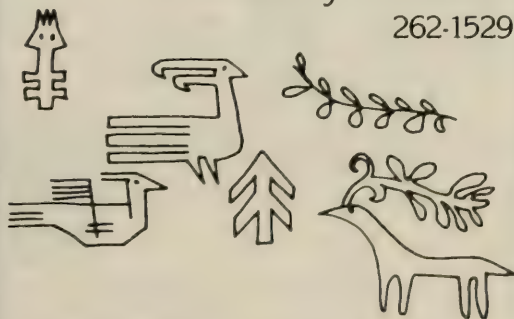
debut at the Spoleto Festival, was named conductor of the Netherlands Wind Ensemble, and became assistant conductor of the Concertgebouw under Bernard Haitink. His appointment in 1967 as permanent conductor of the Rotterdam Philharmonic began a twelve-year relationship with that orchestra; he has been its music director for the past six seasons.

As a guest conductor, Mr. de Waart has performed in all the major music capitals and with the leading orchestras of four continents. He has conducted extensively with the Netherlands, Houston, and Santa Fe operas; his most recent operatic activities include *Lohengrin* at this past summer's Bayreuth Festival and a new production of *The Flying Dutchman* with the Concertgebouw in The Hague. Mr. de Waart first appeared with the Boston Symphony at Tanglewood in 1973, and he has since led the Orchestra in Symphony Hall and on tour. His many recordings appear exclusively on the Philips label.

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## Christian Zacharias



Christian Zacharias appears for the first time in America at these concerts with the Boston Symphony Orchestra. Born in Jamshedpur, India to German parents, he returned with his parents to West Germany at age two and began his musical studies when he was seven. From age ten he studied with the Russian emigré Irene Slavin at the Karlsruhe Music School and later continued his training with Vlado Perlemutter in Paris. He won his first competition in 1969 at nineteen, taking second prize in Geneva, and four years later he won first prize and the special chamber music prize at the Van Cliburn Com-

petition in this country. In 1975 he was the jurors' unanimous choice for first prize in the Ravel Competition.

Still in his twenties, Christian Zacharias has played with many of Europe's leading orchestras and has appeared in recital in most of Europe's musical capitals. His first recording, Schubert's G major Sonata (made for EMI in 1976; available in the United States on Seraphim), won Zacharias the German Record Prize and, in 1977, the title "Artist of the Year." It attracted considerable attention upon its release in this country, winning first place on the Music Journal's Honor Roll for the best piano recording of 1977. Mr. Zacharias has also recorded music of Haydn and Schumann for EMI.

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**Nadia Boulanger**  
16 September 1887 — 22 October 1979

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It is hard to imagine what American music might have become without the influence of this "tender tyrant," as her biographer Alan Kendall called her. For over a half century, dozens of young Americans flocked to her musical bakery ("Boulangerie"), where they developed the confidence in their artistic abilities and the independence of thought that allowed many of them to develop as significant composers. The roster of composers who made the pilgrimage to Fontainebleau or to her Paris apartment begins with Aaron Copland and Virgil Thomson in 1921 and includes, among others, Walter Piston, Douglas Moore, Roy Harris, Elliott Carter, Roger Sessions, Irving Fine, David Diamond, Louise Talma, Easley Blackwood, Arthur Berger, Marc Blitzstein, Ross Lee Finney, Paul Bowles, Elie Siegmeister, John Vincent, Harold Shapero, Theodore Chanler, and Philip Glass. The extraordinary range of styles represented by these students is evidence of the fact that Boulanger never dictated that her talented students approach the demanding task of musical composition in a single way. She stressed fundamentals first of all, but she had a horror of dogmatism and "systems" for teaching composition. Her approach was intuitive, varying with the needs and talent of the student. In some mysterious way, of which only the greatest teachers are capable, she helped her most gifted students overcome inhibitions and develop their own original voices.

Nadia Boulanger's life was totally devoted to music. She came to it genetically, so to speak, since both her father and grandfather were teachers of singing at the Paris Conservatory. She studied at the conservatory under Gabriel Fauré with such classmates as Maurice Ravel and Georges Enesco. She composed and also began to teach, starting with her invalid younger sister, Lili, who in 1913 became the first woman to win the prestigious Prix de Rome (Nadia herself had taken a second place in an earlier competition). Lili's death in 1918 at the age of twenty-four was an important turning point in Nadia's life. She gave up composing altogether and devoted her considerable talent and her no less remarkable energy to teaching, continuing for more than six decades. As recently as five months before her death she still held the weekly Wednesday "afternoons" in which an assembly of students and invited guests met in the very same Paris apartment where she had taught all these years. The sessions involved the discussion and analysis of an extraordinarily wide range of music old and new, ending perhaps with a bit of madrigal singing. Boulanger's scope was almost unparalleled; over forty years ago she was one of the very first people to direct a recording of madrigals by Monteverdi (recordings that were reissued on LP in the 1950s because the repertory in question was not otherwise available even then), and yet she accepted new approaches by such composers as Pierre Boulez.

She was blind for a number of years before her death, and at the end was confined to a wheelchair, but recent students continued to marvel at her energy (despite increasingly frail health) and her extensive knowledge, not to mention the way she would sit at the piano leading the discussion, then suddenly turn to the keyboard and without hesitation begin to play one passage after another from a wide range of works to illustrate the point she wished to make—all this despite the fact that she had long since been unable to see either the keyboard or the printed music.

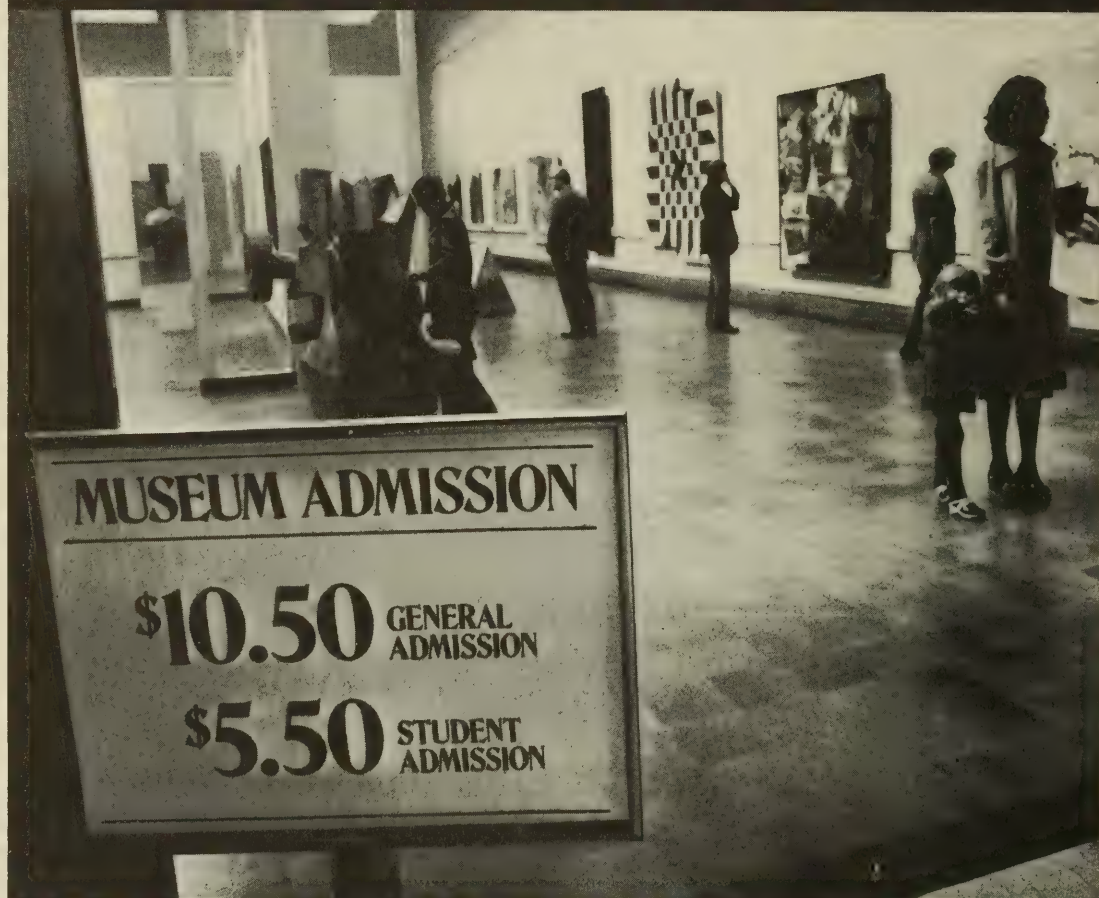
Dedication is a word that is sometimes applied lightly, but no term could be more appropriate to describe the life of Nadia Boulanger—dedication to her teachers, to her sister's memory, to her students, and (most of all) to music. Her three appearances in Symphony Hall are a clear illustration. She played the organ in 1925 in one of the first performances of Aaron Copland's *Symphony for Organ and Orchestra*, a work she herself commissioned from her former pupil. The series of performances that she gave on that trip to the United States (the actual premiere had taken place in New York a few weeks earlier) were important in establishing the young Copland's position as a fresh new voice. She returned to Symphony Hall in 1938, at which time she was the first woman ever to conduct the BSO (just as she was the first to conduct the New York Philharmonic, the Chicago Symphony, and the Royal Philharmonic of London); at that time, the work she conducted was the *Requiem* of her former teacher, Gabriel Fauré. Finally she returned in 1962 and conducted a selection of pieces by her sister Lili, whose work she had championed energetically ever since Lili's death (without, it must be confessed, ever establishing the music securely in the repertory).

One anecdote from her 1938 visit to Boston reveals perhaps as well as any her sense of what was and what was not significant. When a reporter asked her how it felt to be the first female conductor of the BSO, she replied with a slightly acerbic wit, "I've been a woman for a little more than fifty years, and I've gotten over my original astonishment." Aside from revealing the intelligence and temperament of the woman, that remark emphasizes her no-nonsense attitude of "first things first." With Nadia Boulanger, music was always the first thing.

—S. L.



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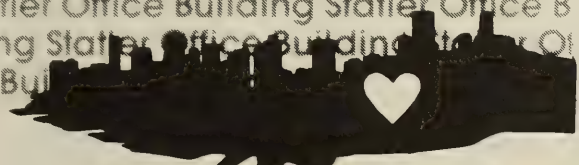
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JOSEPH SILVERSTEIN conducting  
Mendelssohn *Hebrides Overture*  
Haydn *Symphony No. 104*  
in D  
Schumann *Symphony No. 2*  
in C

Thursday, 29 November — 8-10  
Thursday '10' Series  
Friday, 30 November — 2-4  
Saturday, 1 December 8-10  
SEIJI OZAWA conducting  
Mozart *Overture to The*  
*Impresario*  
Mozart *Piano Concerto*  
No. 20 in D minor  
MURRAY PERAHIA  
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Thursday, 6 December—8-9:50

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Friday, 7 December—2-3:50

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Beethoven Violin Concerto  
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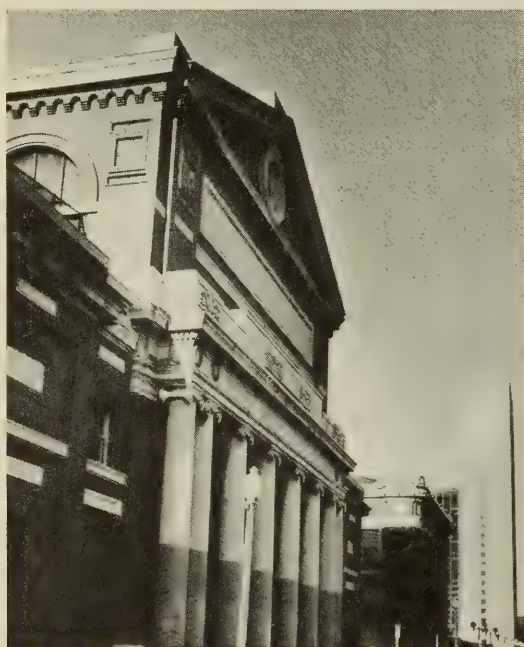
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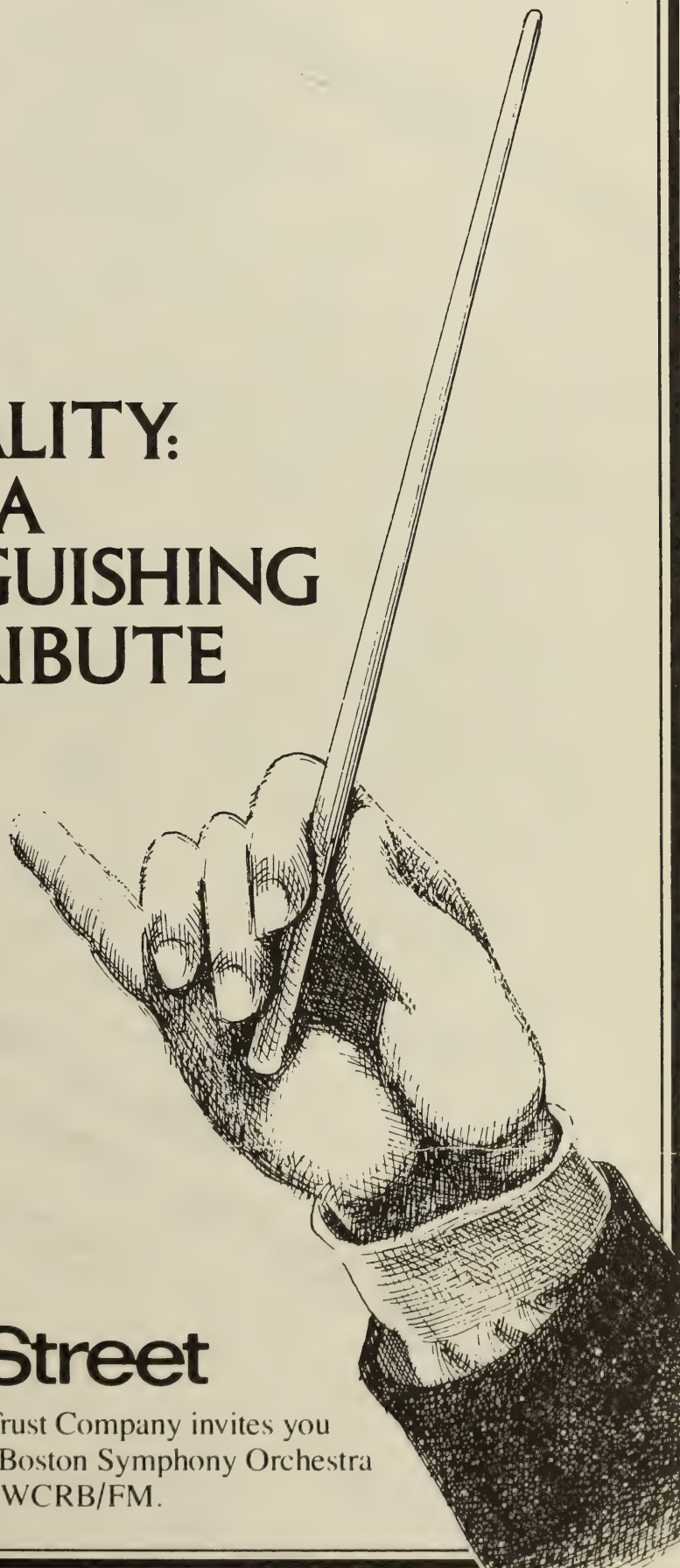




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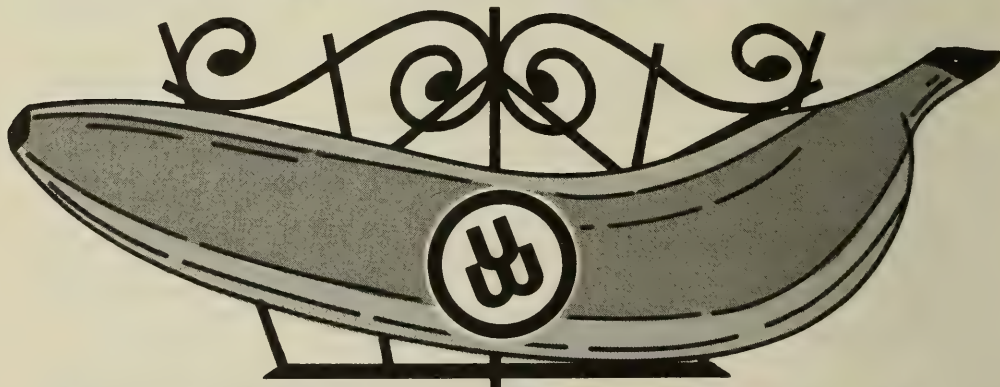
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# BSO

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## BSO on Record

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Several new Boston Symphony recordings conducted by Music Director Seiji Ozawa are now available. From Philips, there is Schoenberg's *Gurrelieder*, taped live during Symphony Hall performances last spring and featuring Jessye Norman, James McCracken, Tatiana Troyanos, David Arnold, Kim Scown, Werner Klemperer, and John Oliver's Tanglewood Festival Chorus. New on Deutsche Grammophon are Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals* on a single disc and Tchaikovsky's complete *Swan Lake*, a three-record set.

Other recent releases on DG include a BSO recording of Respighi's *Ancient Airs and Dances* and a Boston Symphony Chamber Players recording of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern. The latter disc has just been given a feature review in the December issue of *High Fidelity*, where it is described as "an absolutely glorious recording, an absolutely ideal Christmas present."

Besides those listed above, the following recordings with Seiji Ozawa and the BSO on Deutsche Grammophon are also worth consideration for holiday giving: Bartók's *Miraculous Mandarin Suite* and *Music for Strings, Percussion, and Celesta*; Berlioz's *Romeo and Juliet*; the Brahms First and Mahler First symphonies; Rimsky-Korsakov's *Scheherazade*; and Tchaikovsky's Symphony No. 5. Available from Philips, with Colin Davis leading the BSO, are the award-winning set of seven Sibelius symphonies (also available separately) and a single disc coupling Mendelssohn's *Italian Symphony* with excerpts from his *Midsummer Night's Dream* music.

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## New Orchestra Faces

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Three new faces are visible in the ranks of the Boston Symphony this season. Patricia McCarty is the new assistant principal violist and comes to the BSO with experience in orchestral, solo, and chamber music performance; she was previously a member of the Chicago Symphony's viola section. Nancy Bracken is new to our second violin section; she studied at the Curtis Institute and the Eastman School of Music and for the past two years was a member of the Cleveland Orchestra. French horn player Daniel Katzen has played in the Orchestra since last spring's Pops season and was with the BSO at Tanglewood and for the recent European tour; his past experience includes the Salzburg Chamber Orchestra, the Munich Philharmonic, the Rochester Philharmonic, and the Chicago Symphony, for which he was an extra horn player.

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## BSO to Perform Gluck's "Orfeo"

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The program for Thursday, 27 March (Thursday 'B' series), Friday and Saturday, 28 and 29 March, and Tuesday, 1 April (Tuesday 'C') will be a concert performance of Gluck's *Orfeo ed Euridice*, featuring mezzo-soprano Jan DeGaetani as Orfeo, soprano Margaret Marshall as Euridice, soprano Elizabeth Knighton as Amore, and John Oliver's Tanglewood Festival Chorus, all conducted by George Cleve.

Good seats in all price ranges are still available for the three-concert Thursday 'B' series, which begins on 17 January with the first BSO performance of Dvořák's *Stabat Mater*, continues on 21 February with a program featuring the Boston premiere of Donald Martino's Piano Concerto, and concludes on 27 March with *Orfeo*. Consider a holiday gift subscription to this series, and turn some friends into BSO subscribers.

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## BSO Guest Artists on WGBH

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Last spring, *The Orchestra* on WGBH-FM-89.7 featured interviews by Robert J. Lurtsema with members of the Boston Symphony Orchestra and staff. This year, guest artists with the BSO will be featured in a series of live interviews: those scheduled thus far include pianist Murray Perahia on Saturday, 1 December from 11 to noon, violinist Itzhak Perlman on Thursday, 6 December from 11 to noon, and conductor Leonard Slatkin on Friday, 4 January from 11 to noon.

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## Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra is pleased to continue its samplings of Boston-based art. Each month a different gallery or art organization will be represented by an exhibition in the Cabot-Cahners Room, and the first half of the season includes:

29 October - 27 November	Art/Asia
27 November - 27 December	Decor International
27 December - 21 January	Polaroid
21 January - 18 February	Art Institute of Boston

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## Information for Friends

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Remaining Stage Door Lecture dates, all Fridays, are 7 December, 11 January, 29 February, and 28 March, at 11:45. Luise Vosgerchian will discuss the afternoon's Symphony program.

The Council is again presenting a series of Pre-Symphony Suppers for Friends of the BSO:

Tuesday 'B'	23 October, 27 November, 22 April
Tuesday 'C'	13 November, 11 December, 1 April
Thursday 'A'	15 November, 7 February, 3 April
Thursday '10'	18 October, 10 January, 13 March
Thursday 'B'	17 January, 21 February, 27 March

Please call the Friends' Office at 266-1348 for further information.



## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.



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1979/80

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*Helen Horner McIntyre chair*

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Cecylia Arzewski

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

\* Bo Youp Hwang

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

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\* Joseph McGauley

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## Joseph Haydn

### Symphony No. 49 in F minor, *La Passione*



Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna on 31 May 1809. The Symphony No. 49 was composed in 1768, but nothing is known about its first performance; the nickname "*La Passione*" suggests that it may have been intended for Good Friday. These performances are the first given by the Boston Symphony Orchestra. The symphony is scored for two oboes, two horns, strings, and continuo.

During the last half of the 1760s, Haydn's music underwent a change that was once called a "romantic crisis" and later labeled "*Sturm und Drang*." The most important of the musical elements that characterized

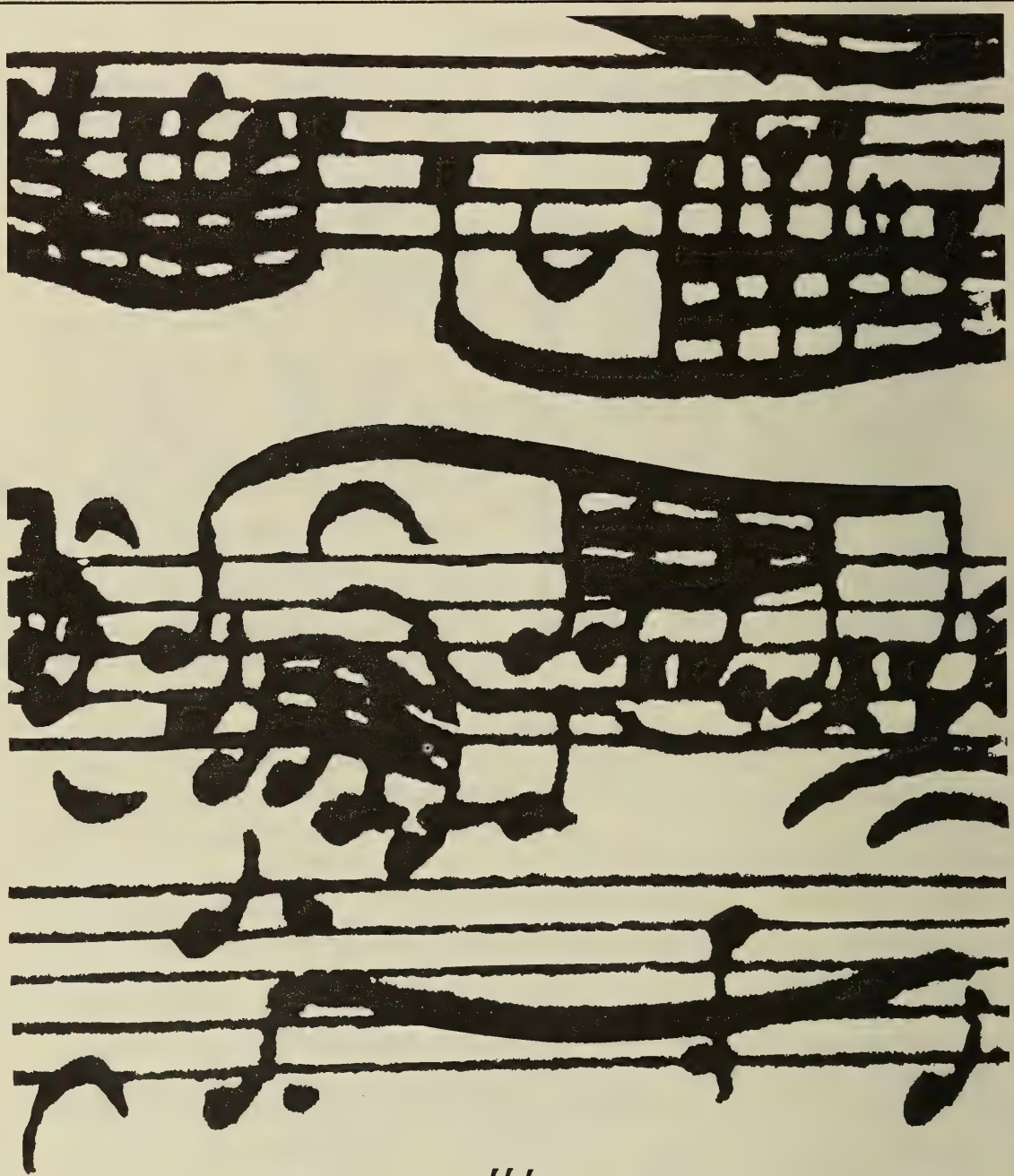
this period was a much greater frequency of large works in minor keys where the minor was employed to project emotional passions (as opposed to the hundreds of minor-key Baroque compositions, such as Vivaldi concertos, that suggested a kind of intense jollity). Other elements contributing to the increased expressiveness of the music were syncopation, a wider range of dynamic marks, and the use of contrapuntal forms.

The names that have been applied to this period reflect the preoccupations of the scholars who coined them. "Romantic crisis" hints at the belief that biographical facts are inevitably reflected in the music, so that if the music seems somehow more "expressive," the explanation for it must lie somewhere in the composer's private life. *Sturm und Drang* ("storm and stress") is a literary term borrowed from the subtitle of a play by Friedrich Maximilian von Klinger to refer to a sudden outpouring of intensely subjective, egocentric plays and stories (among them the earliest large works of Goethe); applying the term to Haydn's music, however, suggests a literary inspiration that is simply not present. In fact, most of Haydn's so-called *Sturm und Drang* symphonies were composed before the literary *Sturm und Drang* got fairly under way.

Recently, Haydn's biographer, H.C. Robbins Landon, observing that many Austrian composers contemporary with Haydn (most of whom are virtually unknown to the modern concertgoer—Florian Leopold Gassmann, Carlos d'Ordoñez, Karl Ditters von Dittersdorf, and Johann Baptist Vanhal) underwent a similar change at about the same time, has spoken of "the Austrian musical crisis," a general term that avoids the biographical and literary fallacies. But what caused this sudden surge of interest in the minor key and the expressive devices that accompanied it? No one has come up with a convincing explanation.

Whatever the reason for their composition, the so-called *Sturm und Drang* symphonies of Haydn provided a concentrated opportunity to exploit a certain kind of musical expression, to perfect techniques that could be used to momen-





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tary effect in later symphonies in major keys, hence to expand his control of his materials. And of this group of symphonies, the one numbered 49 (the numbering does not accurately represent order of composition) is among the darkest and bleakest.

The nickname, *La Passione*, implies a connection with Good Friday, and the sequence of movements (slow-fast-slow-fast) is actually the pattern of the old Baroque genre of the church sonata (*sonata da chiesa*); the fact that all four movements are in the home key also suggests the Baroque. *La Passione* was, in fact, the last of a series of symphonies with this peculiar order of movements (nos. 5, 11, 18, 21, 22, and 34 had preceded it), but it is certainly the culmination of the entire series. Haydn never attempted another work on the same pattern. Henceforth, if he wanted to give special weight to the opening of a symphony, he would write a slow introduction to an allegro (as he did in all of the "London" symphonies), after which the bulk of the first movement was in a fast tempo.

The almost unchanging mood of the opening movement (in which the darkness is only momentarily dispelled by modulation) is totally cancelled by the leaping main theme of the second movement with its racing accompaniment. The minuet has no hint of the dance, but the trio brings a welcome brightness, with a major key and solo passages for oboes and horns. The final movement rushes to a furious conclusion with one of those monothematic sonata forms that are Haydn's trademark.

The psychological depths hinted at in the symphony struck a responsive chord, it seems, in a Europe that was on the verge of embracing the subjectivity of romanticism. Dozens of copies are found from Padua, in the south, as far west as Spain; it was, moreover, printed in Paris and London. Few symphonies of the eighteenth century approached such a wide distribution. And for the composer, the *Sturm und Drang* symphonies, No. 49 among them, consolidated his control of the darker modes of expression, which he could henceforth employ as a foil in the predominantly major-key symphonies to come.

—Steven Ledbetter



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## Edgard Varèse

### Intégrales



*Edgar-Victor-Achille-Charles Varèse was born in Paris on 22 December 1883 and died in New York on 6 November 1965. Intégrales was composed in late 1924 and finished in January 1925. The first performance took place on 1 March 1925 at a concert of the International Composers' Guild in New York under the direction of Leopold Stokowski. These performances are the first by the Boston Symphony Orchestra. The score calls for two piccolos, oboe, two clarinets (one each in E flat and B flat), horn, two trumpets (in D and C), three trombones, and four groups of percussion disposed as follows: I: suspended cymbal, snare drum, tenor drum, bull roar (string drum); II: castanets, cymbals, Chinese blocks;*

*III: sleighbells, chains, tambourine, gong, tam-tam; IV: triangle, crash cymbal, twigs and wire brush, bass drum, and slap stick.*

Few things irritated Edgard Varèse more than to be labeled a composer of experimental music. It was a label that was attached to him frequently, since his compositions invariably forced audiences to listen to unfamiliar sounds and to new sound combinations, organized in a manner disconcertingly different from those to which they were accustomed. Even the new twelve-tone works of Schoenberg offered more of a handle to their first audiences than the works of Varèse; Schoenberg, after all, continued to write in a texture and aesthetic derived from the German romantic tradition going back to Wagner and earlier, however complex his themes and harmonic material became. But Varèse had little interest in the linear structures of Schoenberg and his pupils. He seemed to be composing music from an altogether different point of view. Hence the epithet "experimental"; the term, of course, is used pejoratively, implying that his music doesn't succeed in its aims. Varèse responded to this view in a letter of 1957:

Of course, like all composers who have something new to say, I experiment, and have always experimented. But when I finally present a work it is not an experiment—it is a finished product. My experiments go into the wastepaper basket. People are too apt to forget that in the long chain of tradition each link has been forged by a revolutionary, an experimenter of a previous period.

Varèse sought all his life to "liberate" sound, to stretch the range of possibilities for its use in music. He chafed at the restrictions inherent in conventional instruments and their traditional manner of use. He longed for and confidently expected the development of new ways of producing sounds. As long ago as 1917(!) he wrote, "Music, which should pulsate with life, needs new means of expression, and science alone can infuse it with youthful vigor. . . I dream of instruments obedient to my thought and which with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm." The fusion of science and art took place in the development of electronic synthesizers and other methods of sound-generation late in



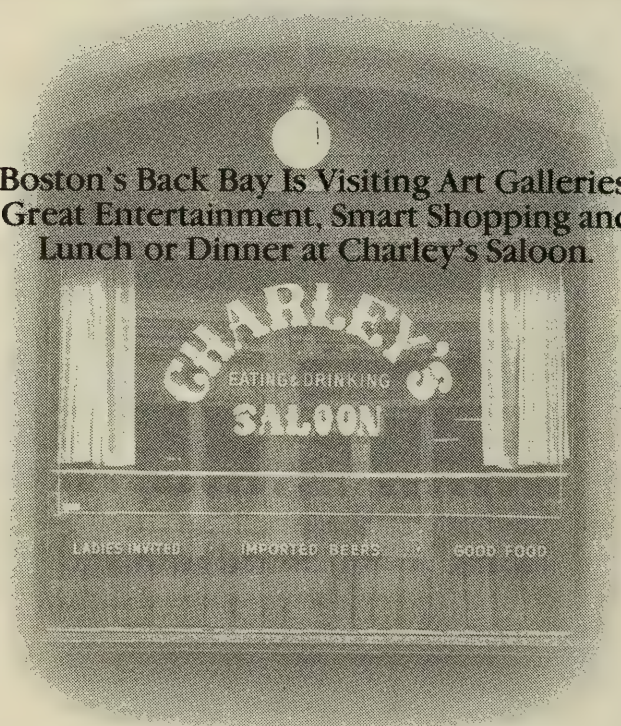
Varèse's life, and he was able to employ them in late works that carried out the plans that he clearly had in mind in 1936, when he said in a lecture:

When new instruments will allow me to write music as I conceive it. . . the movement of sound-masses, of shifting planes, will be clearly perceived. When these sound-masses collide the phenomena of penetration or repulsion will seem to occur. Certain transmutations taking place on certain planes will seem to be projected onto other planes, moving at different speeds and at different angles. . . In the moving masses you will be conscious of their transmutations when they pass over different layers, when they penetrate certain opacities, or are dilated in certain rarefactions.

This description is closely applicable to Varèse's 1958 electronic composition for the Philips Radio Corporation's pavilion at the Brussels World's Fair, the *Poème électronique*. Along the inner curves of the building (designed by Le Corbusier) several hundred loudspeakers projected the electronic composition around the audience, which found itself in the midst of moving, colliding, interpenetrating masses of sound of every conceivable tone-color, most of which had little similarity to the familiar sounds of the concert hall. The pattern of complex sounds, controlled with exquisite precision by the composer and apparently moving through a space that was occupied by other sounds, also in motion, was a heady experience then and remains so even on the version prepared for a phonograph record, in which the multiple tracks of the original tape are reduced to two only.

Why all this emphasis on an electronic composition composed more than three decades after the instrumental work to be performed here? Simply because the description that Varèse gave in his 1936 lecture, which seems on the face of it to foreshadow his electronic composition, also applies with surprising exactness to many of his earlier instrumental compositions, including especially *Intégrales*.

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The same interest in the colliding masses of sound and their motion through the range of pitches (though not through space, since the instruments stay put on the stage!) is evident here as in the *Poème électronique*. We might even say that Varèse had composed electronic music before there was such a thing, or, at any rate, that his aesthetic approach corresponds to the style that later became evident in much electronic composition.

The instrumental masses of *Intégrales*—especially the high woodwinds and the three trombones—often appear as “building blocks” rather than themes or harmonic elements in the conventional sense. The E-flat clarinet begins with an unaccompanied motivic idea (which is heard again in various guises throughout the piece); it is soon surrounded by a long-held high chord on the two piccolos and the B-flat clarinet and a long-held low chord on the three trombones. For much of the opening of the piece, the high chord and the low chord remain unchanging; they drop out, to be attacked again later, but unchanging in pitch. In between the high and low chords, which have become the blocks of sound, the original motivic idea is repeated and extended on clarinet, trumpet, and horn. Only when the original “block” of material changes do we enter a second phase.

The best way to hear *Intégrales* for the first time is to listen for the collision and interplay of those blocks of sound—the instruments massed in groups as opposed to the solo instruments, the winds as opposed to the percussion groups. Note the passages for wind instruments without percussion, those for percussion instruments without winds, and the mixtures. Listen for the punctuation, the points in which one section comes to an end and generates something new; the clearest “periods” in the musical sentences are the long-held sonorities (usually in winds alone) that bring the activity briefly to a stop and serve simultaneously as the end of one passage and the beginning of the next.

The title *Intégrales*, said the composer, has no literary or programmatic meaning; it is simply a convenient label to identify this piece.

—S.L.

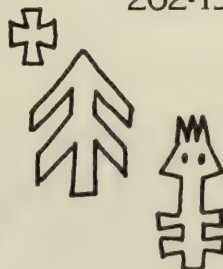
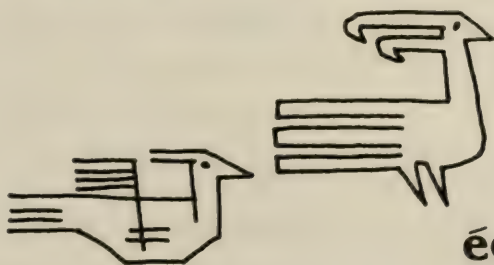


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## Sergei Rachmaninoff

The Bells, Poem for orchestra, chorus, and soloists, Opus 35



*Sergei Vassilievich Rachmaninoff was born in Oneg, in the Novgorod district of Russia, on 1 April 1873 and died in Beverly Hills, California, on 28 March 1943. The Bells was composed in 1913 and partially revised in 1936; the work received its first performance in Moscow on 8 February 1914. These performances are the first by the Boston Symphony Orchestra. The work is scored for three vocal soloists (soprano, tenor, and baritone), mixed chorus, and a large orchestra consisting of piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, tenor drum, cymbals, bass*

*drum, tam-tam, tubular bells, glockenspiel, celesta, harp, upright piano, organ (ad lib.) and strings.*

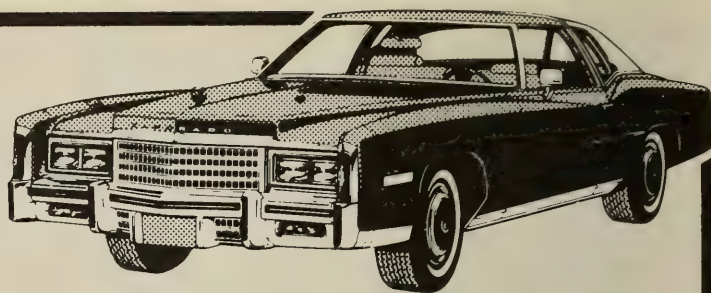
Edgar Allan Poe's poem "The Bells" is surely one of the most purely musical texts written in the nineteenth century. Quite aside from the descriptions of sounds (which might well commend themselves to the attention of a composer), the text is replete with devices that create a kind of music in the verbal sonority—the sonorous echoes of alliteration so richly deployed as to be almost a mannerism, the rhythmic reiteration of the word "bells" at the end of each section. The sequence of ideas leads from the silver bells jingling with childlike joy, to the golden bells sounding for a wedding, to bells of bronze ringing an alarm, to iron bells tolling a funeral knell: all in all, a downward progression from the lightness of youth and joy to the cold darkness of death. (The complete text of Poe's "The Bells" appears on pages 29-31.)

Poe's fatalistic poem attracted the attention of another poet, Konstantin Balmont, who translated it into Russian—or rather, adapted it, since he made no attempt to retain many of the specifically musical elements mentioned above. Balmont retained the sequence of thoughts, but expanded many of the lines with his own invented material, and he eliminated Poe's tintinnabulation in the repetition of "bells, bells, bells. . ." In this form, the poem was sent to Rachmaninoff, apparently by an anonymous admirer (perhaps Balmont himself, drumming up attention to his work?); it appealed to the composer at once. Rachmaninoff was at least as fatalistic as Poe; he was often enshrouded in gloom (Stravinsky once described him as a six-and-a-half-foot scowl). The poem of "The Bells," however, was just the right type of gloom for him—the kind that inspired him to creation.

He composed the work during an extended vacation to Italy in 1913, when he occupied an apartment in the Piazza di Spagna in Rome and found there the solitude and the time to devote himself to the composition. It may have been in part the ideal conditions for composing that made him so enthusiastic about the result, but Rachmaninoff always considered *The Bells* to be his best work.



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*The Bells* is sometimes called a choral symphony; certainly its four-part structure suggests a symphony, although a somewhat unorthodox one, with a slow movement at the end. Still, even that was not unknown—Tchaikovsky's *Pathétique* Symphony ended with a slow movement, and Rachmaninoff was certainly well aware of the work of Tchaikovsky, who had been one of his strongest supporters in his early career. But on the title page of the score, the work is subtitled simply "Poem for orchestra, chorus, and soloists."

Perhaps the most remarkable feature of the work is the restraint with which Rachmaninoff has composed parts for bells! Although the percussion section has a fair number of bell-like instruments, the composer creates his ringing effects with other means—chords played by stopped horns, woodwinds, harp, and strings, all in a rich array of guises. Thus he manages to produce a different color for the "ringing" of every movement, something that would have been virtually impossible on the percussion bells alone.

The chorus sings in all four movements, and each of the soloists appears in a single movement: the tenor celebrates the joys of childhood, the soprano the bliss of impending marriage. The chorus alone sings the "scherzo" of this choral symphony—a demonic scherzo of terror and cacophony. Then the baritone joins the chorus to lament the inevitability of death.

Rachmaninoff opens the final movement with a funereal tolling on harp, pizzicato double basses, and stopped horns. From the time of Berlioz, no musical treatment of death was complete without a reference to the plainsong *Dies irae* melody from the Requiem Mass, and, sure enough, Rachmaninoff hints at the tune in the bassoon just before the baritone sings "where they lie beneath a stone." But this death rouses the chorus to one last vain outburst against the "sombre fiend" only to relapse into a final calm. But the peace that is achieved in the remarkably restrained closing pages is the peace of the tomb.

—S.L.

Text for *The Bells* begins on page 25.

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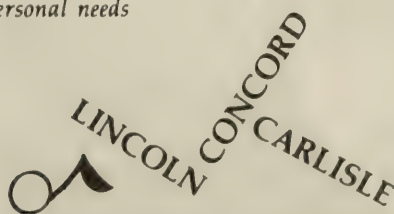


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[Since Balmont's Russian translation did not retain the original meter of Poe's poem, Rachmaninoff's musical setting of the Russian does not fit the original English words. For a performance in English, the Russian text needs to be re-translated, a process that inevitably involves some further distortion of the original text. If "poetry is what gets lost in the translation," what is left after a double translation? (*The Bells* is not the only work to suffer from this handicap; Haydn's *Creation* has always had to contend with the same problem of double translation.) In any case, the singing translation into English of Konstantin Balmont's translation into Russian of Poe's original English text is by Fanny S. Copeland.]

## I

Listen, hear the silver bells!  
Silver bells:  
Hear the sledges with the bells,  
How they charm our weary senses with a sweetness that compels,  
In the ringing and the singing that of deep oblivion tells.  
Hear them calling, calling, calling,  
Rippling sounds of laughter, falling  
On the icy midnight air;  
And a promise they declare,  
That beyond Illusion's cumber,  
Births and lives beyond all number,  
Waits an universal slumber—deep and sweet past all compare.  
Hear the sledges with the bells,  
Hear the silver-throated bells;  
See, the stars bow down to hearken, what their melody foretells,  
With a passion that compels,  
And their dreaming is a gleaming that a perfumed air exhales,  
And their thoughts are but a shining,  
And a luminous divining  
Of the singing and the ringing, that a dreamless peace foretells.

## II

Hear the mellow wedding bells,  
Golden bells!  
What a world of tender passion their melodious voice foretells!  
Through the night their sound entrances,  
Like a lover's yearning glances,  
That arise  
On a wave of tuneful rapture to the moon within the skies.  
From the sounding cells upwinging  
Flash the tones of joyous singing  
Rising, falling, brightly calling; from a thousand happy throats  
Roll the glowing, golden notes,  
And an amber twilight gloats  
While the tender vow is whispered that great happiness foretells,  
To the rhyming and the chiming of the bells, the golden bells!

Please do not turn the page until the music has stopped.



### III

Hear them, hear the brazen bells,  
 Hear the loud alarum bells!  
 In their sobbing, in their throbbing what a tale of horror dwells!  
 How beseeching sounds their cry  
 'Neath the naked midnight sky,  
 Through the darkness wildly pleading  
 In affright,  
 Now approaching, now receding  
 Rings their message through the night.  
 And so fierce is their dismay  
 And the terror they portray,  
 That the brazen domes are riven, and their tongues can only speak  
 In a tuneless jangling wrangling as they shriek, and shriek, and shriek,  
 Till their frantic supplication  
 To the ruthless conflagration  
 Grows discordant, faint and weak.  
 But the fire sweeps on unheeding,  
 And in vain is all their pleading  
                                     With the flames!  
 From each window, roof and spire,  
 Leaping higher, higher, higher,  
 Every lambent tongue proclaims:  
                                     I shall soon,  
 Leaping higher, still aspire, till I reach the crescent moon;  
 Else I die of my desire in aspiring to the moon!  
     O despair, despair, despair,  
     That so feebly ye compare  
 With the blazing, raging horror, and the panic, and the glare,  
     That ye cannot turn the flames,  
 As your unavailing clang and clamour mournfully proclaims.  
     And in hopeless resignation  
     Man must yield his habitation  
     To the warring desolation!  
     Yet we know  
     By the booming and the clanging,  
     By the roaring and the twanging,  
 How the danger falls and rises like the tides that ebb and flow.  
 And the progress of the danger every ear distinctly tells  
 By the sinking and the swelling in the clamour of the bells.

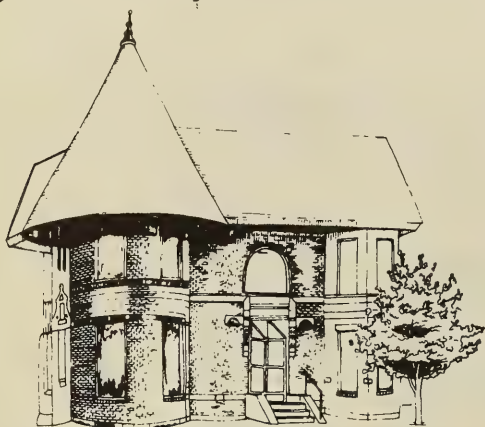
IV

Hear the tolling of the bells,  
Mournful bells!  
Bitter end to fruitless dreaming their stern monody foretells!  
What a world of desolation in their iron utterance dwells!  
And we tremble at our doom,  
As we think upon the tomb,  
Glad endeavour quenched for ever in the silence and the gloom.  
With persistent iteration  
They repeat their lamentation,  
Till each muffled monotone  
Seems a groan,  
Heavy, moaning,  
Their intoning,  
Waxing sorrowful and deep,  
Bears the message, that a brother passed away to endless sleep.  
Those relentless voices rolling  
Seem to take a joy in tolling  
For the sinner and the just  
That their eyes be sealed in slumber, and their hearts be turned to  
dust  
Where they lie beneath a stone.  
But the spirit of the belfry is a sombre fiend that dwells  
In the shadow of the bells,  
And he gibbers, and he yells,  
As he knells, and knells, and knells,  
Madly round the belfry reeling,  
While the giant bells are pealing,  
While the bells are fiercely thrilling,  
Moaning forth the word of doom,  
While those iron bells, unfeeling,  
Through the void repeat the doom:  
There is neither rest nor respite, save the quiet of the tomb!



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Edgar Allan Poe  
The Bells

---

I

Hear the sledges with the bells—  
    Silver bells!  
What a world of merriment their melody foretells!  
    How they tinkle, tinkle, tinkle,  
        In the icy air of night!  
While the stars, that oversprinkle  
All the heavens, seem to twinkle  
    With a crystalline delight;  
Keeping time, time, time,  
    In a sort of Runic rhyme,  
To the tintinnabulation that so musically wells  
    From the bells, bells, bells, bells,  
        Bells, bells, bells—  
From the jingling and the tinkling of the bells.

II

Hear the mellow wedding bells,  
    Golden bells!  
What a world of happiness their harmony foretells!  
    Through the balmy air of night  
How they ring out their delight!  
    From the molten-golden notes,  
        And all in tune,  
    What a liquid ditty floats  
To the turtle-dove that listens, while she gloats  
    On the moon!  
Oh, from out the sounding cells,  
What a gust of euphony voluminously wells!  
    How it swells!  
    How it dwells  
    On the Future! how it tells  
    Of the rapture that impels  
To the swinging and the ringing  
    Of the bells, bells, bells,  
    Of the bells, bells, bells, bells,  
        Bells, bells, bells—  
To the rhyming and the chiming of the bells!



### III

Hear the loud alarum bells—  
Brazen bells!  
What a tale of terror, now, their turbulency tells!  
In the startled ear of night  
How they scream out their affright!  
Too much horrified to speak,  
They can only shriek, shriek,  
Out of tune,  
In clamorous appealing to the mercy of the fire,  
In a mad expostulation with the deaf and frantic fire,  
Leaping higher, higher, higher,  
With a desperate desire,  
And a resolute endeavour  
Now—now to sit or never,  
By the side of the pale-faced moon.  
Oh, the bells, bells, bells!  
What a tale their terror tells  
Of despair!  
How they clang, and clash, and roar!  
What a horror they outpour  
On the bosom of the palpitating air!  
Yet the ear it fully knows,  
By the twanging,  
And the clanging,  
How the danger ebbs and flows;  
Yet the ear distinctly tells,  
In the jangling,  
And the wrangling,  
How the danger sinks and swells,  
By the sinking or the swelling in the anger of the bells—  
Of the bells—  
Of the bells, bells, bells, bells,  
Bells, bells, bells—  
In the clamour and the clangour of the bells!

IV

Hear the tolling of the bells—  
Iron bells!

What a world of solemn thought their monody compels

In the silence of the night,  
How we shiver with affright  
At the melancholy menace of their tone!  
For every sound that floats  
From the rust within their throats  
Is a groan.

And the people—ah, the people—  
They that dwell up in the steeple,  
All alone,  
And who tolling, tolling, tolling,  
In that muffled monotone,  
Feel a glory in so rolling  
On the human heart a stone—  
They are neither man nor woman—  
They are neither brute nor human—  
They are Ghouls:

And their king it is who tolls;  
And he rolls, rolls, rolls,  
Rolls

A paeon from the bells!  
And his merry bosom swells  
With the paeon of the bells!  
And he dances and he yells;  
Keeping time, time, time,  
In a sort of Runic rhyme,  
To the paeon of the bells—  
Of the bells:

Keeping time, time, time  
In a sort of Runic rhyme,  
To the throbbing of the bells,  
Of the bells, bells, bells—  
To the sobbing of the bells;  
Keeping time, time, time,  
As he knells, knells, knells,  
In a happy Runic rhyme,  
To the rolling of the bells—  
Of the bells, bells, bells,—  
To the tolling of the bells,  
Of the bells, bells, bells, bells,  
Bells, bells, bells,

To the moaning and the groaning of the bells.



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## MORE ...

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The best introduction to Haydn's life and works is the volume by Rosemary Hughes in the Master Musicians series (Littlefield paperback). H.C. Robbins Landon has written the BBC Music Guides volume on *Haydn Symphonies* (University of Washington paperback) but at sixty-four pages for more than one hundred symphonies, it is necessarily very compressed. At the opposite extreme, his five-volume *Haydn: Chronology and Works* (Indiana; volumes two through five are now available) has an extensive discussion of the "Austrian musical crisis" and the works of Haydn and his followers in volume two. Symphony No. 49 seems almost inevitably to be paired on records with No. 44, another of the *Sturm und Drang* symphonies. Neville Marriner and the Academy of St. Martin-in-the-Fields (Philips) and Daniel Barenboim with the English Chamber Orchestra (DG) are two prime examples; another is the somewhat rough-and-ready reading of Leslie Jones with the Little Orchestra of London (Nonesuch). Antal Dorati directs the Philharmonica Hungarica in a performance included in his complete set of the Haydn symphonies, this particular release containing Nos. 49-56 (London Stereo Treasury), enhanced by a very thorough booklet of notes from H.C. Robbins Landon.

Edgard Varèse is the subject of a biography (with a useful bibliography) by Fernand Ouellette (Orion). His student and artistic executor, Chou Wen-Chung, contributed an excellent brief sketch of the man and his music to the *Musical Quarterly* shortly after the composer's death (issue of April 1966). Louise Varèse has written *A Looking-Glass Diary* (Norton), which is the first half of an interesting and personal biography of her husband (carrying his career to 1928), though it carefully avoids technical discussion of the music; the conclusion is not yet published. *Intégrales* has been recorded several times; a particularly splendid performance is the one by Arthur Weisberg and the Contemporary Chamber Ensemble (Nonesuch). Robert Craft's performance with the Columbia Symphony Orchestra is part of a two-record set that contains most of Varèse's mature works, including the *Poème électronique*.

The life and works of Rachmaninoff are treated in one of the newest additions to the Master Musicians series, this one by Geoffrey Norris (Littlefield paperback). *The Bells*, Op. 35, is available in a richly colored performance by André Previn with the London Symphony Orchestra and Chorus (Angel).

—S.L.



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## Edo de Waart

---



Edo de Waart is now in his third season as Music Director and Conductor of the San Francisco Symphony. Born in Amsterdam, he began his musical training at age twelve studying the oboe, and he was a 1962 honors graduate of the Amsterdam Music Lyceum. He began his conducting studies there that same year, and in 1963 he was named oboist with the Concertgebouw Orchestra. A first-prize winner of the Dimitri Mitropoulos Competition in New York in December 1964, Mr. de Waart was appointed assistant to Leonard Bernstein at the New York Philharmonic. He subsequently made his

debut at the Spoleto Festival, was named conductor of the Netherlands Wind Ensemble, and became assistant conductor of the Concertgebouw under Bernard Haitink. His appointment in 1967 as permanent conductor of the Rotterdam Philharmonic began a twelve-year relationship with that orchestra; he has been its music director for the past six seasons.

As a guest conductor, Mr. de Waart has performed in all the major music capitals and with the leading orchestras of four continents. He has conducted extensively with the Netherlands, Houston, and Santa Fe operas; his most recent operatic activities include *Lohengrin* at this past summer's Bayreuth Festival and a new production of *The Flying Dutchman* with the Concertgebouw in The Hague. Mr. de Waart first appeared with the Boston Symphony at Tanglewood in 1973, and he has since led the Orchestra in Symphony Hall and on tour. His many recordings appear exclusively on the Philips label.



## Sheri Greenawald



Early in her career, soprano Sheri Greenawald was a member of the Manhattan Theatre Club, starring in the New York premiere of Poulenc's *Les Mamelles de Tirésias*, the world premiere of Thomas Pasatieri's *Signor Deluso*, and Christopher Alden's hit, *Romance: An Evening of Operetta*; she was also a member during that time of the Texas Opera Theatre. Ms. Greenawald's debut season with the Houston Grand Opera, in 1975-76, included the title role in the premiere performances of Carlisle Floyd's *Bilby's Doll* and Zerlina in *Don Giovanni*, and she has also sung with the Omaha Opera, the Michigan

Opera Theater, the Santa Fe Opera, and the Indianapolis Symphony. The 1976-77 season brought another world premiere, Pasatieri's *Washington Square* with the Michigan Opera Theater, and its first New York performance that same season. Ms. Greenawald made her San Francisco Opera debut last season as Marzelline in *Fidelio* and returns there for Lauretta in *Gianni Schicchi*. Orchestral engagements have also included the Rotterdam Philharmonic, the St. Louis Symphony, the New Jersey Symphony, and the Pro Arte Chorale. The present performances are her first with the Boston Symphony Orchestra.

## Where to be seen in Boston.



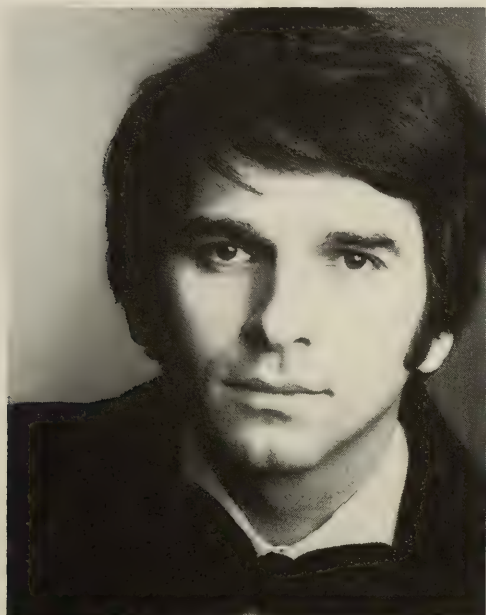
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## Neil Rosenshein

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Recent highlights in tenor Neil Rosenshein's career have included three PBS broadcasts as soloist in *The Messiah* with the Boston Symphony and Colin Davis, the world premiere of Leonard Bernstein's *An American Songfest* with the National Symphony under the direction of the composer, the world premiere of Stephen Burton's *The Duchess of Malfi* at the Wolf Trap Festival, his Blossom Festival debut with the Cleveland Orchestra in Schumann's *Scenes from 'Faust,'* and his recording debut with Deutsche Grammophon.

Born in New York and trained in America, Mr. Rosenshein made his

professional debut in 1973 singing Count Almaviva in *Il barbiere di Siviglia* opposite Frederica von Stade and Alan Titus with the Opera Association of Florida. That same season he appeared in *L'elisir d'amore* with the Fort Worth Opera and in the New York premiere of Carlisle Floyd's *Markheim* as the Stranger. The following summer he made his Wolf Trap debut, was soloist with the New York City Ballet in *Pulcinella*, and appeared in Prokofiev's *War and Peace* under Sarah Caldwell; he was then invited to sing with the Opera Company of Boston on its fall tour.

Mr. Rosenshein has made numerous appearances with the San Francisco Opera, the Wolf Trap Festival, and the Omaha Opera. He made his Boston Symphony debut singing the tenor roles in Ravel's *L'Enfant et les sortilèges* under Seiji Ozawa in Boston and New York in October of 1974, repeating this performance at Tanglewood the summer following. His most recent appearances with the Orchestra were in performances of Beethoven's Ninth conducted by Colin Davis at the close of last season.





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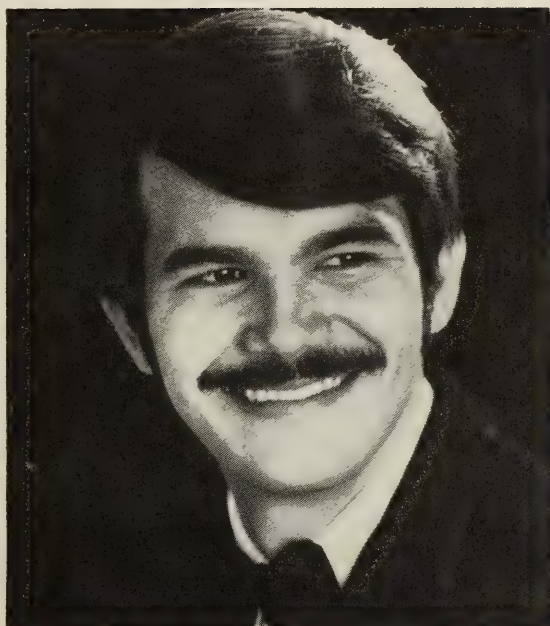
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## John Cheek

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Born in North Carolina, bass-baritone John Cheek received his Bachelor of Music degree from the North Carolina School of Arts and subsequently earned the Diploma of Merit at the Academia Musicale Chigiana under the tutelage of Gino Bechi. Following his service in the U.S. Army, during which time he was a featured soloist with the U.S. Army Chorus, Mr. Cheek made his official professional debut in August of 1975, and he has since appeared with nearly every major symphony orchestra in the United States.

Mr. Cheek made his Boston Symphony debut under Leonard Bern-

stein in the opening concert of the 1977 Tanglewood season, sang in the New York Philharmonic's 1977 opening night gala performance of *Parsifal*, Act II, under Erich Leinsdorf, and made his Metropolitan Opera debut in 1977-78 in *Pelléas et Mélisande*. He has subsequently been heard in Metropolitan Opera productions of *Rigoletto*, *Boris Godunov*, *Il trovatore*, *Luisa Miller*, and *Don Carlo*, and recent festival appearances have included those of Ravinia, Blossom, Meadow Brook, and Ambler. Mr. Cheek's 1979-80 season brings his debut with the New Orleans Opera in performances of *Manon*, *Magic Flute*, and *Macbeth*, a Beethoven Ninth with the San Francisco Symphony and *Messiah* with the Philadelphia, Penderecki's *St. Luke Passion* in Cleveland, and Verdi's *Requiem* in Atlanta, as well as the present Boston Symphony performances. His most recent BSO appearance was in Haydn's *Theresien-Messe* under Leonard Bernstein at Tanglewood last July.





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## TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

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Now approaching its tenth anniversary, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the Chorus was soon playing a major role in the Orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Colin Davis, the Boston Pops, and with such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene

Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the Orchestra to New York City, has made numerous recordings with the Orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the Chorus's first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy Award nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of a *cappella* repertory under John Oliver in its schedule. Requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from baroque to contemporary, *a cappella* programs are given yearly by the Chorus at Tanglewood with great success. In the spring of 1977, John Oliver and the Chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* 20th-century American choral music; released last spring, this recording features works of Charles Ives, Elliott Carter, Aaron Copland, and Jacob Druckman's *Antiphonies*, written in 1963 and given its world premiere by the Chorus and John Oliver at Tanglewood in 1976.

The Tanglewood Festival Chorus may be heard on a new release from Philips records, Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances last spring. Additional recordings with the Orchestra for Deutsche Grammophon include Ravel's *Daphnis and Chloé* and the Ives Fourth Symphony under Seiji Ozawa, Liszt's *Faust Symphony* with Leonard Bernstein, and, on New World records, Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, now in its third season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World Records.



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## TANGLEWOOD FESTIVAL CHORUS 1979-1980

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John Oliver, Conductor

### Sopranos

Cynthia Armstrong  
Virginia K. Bowles  
Mary Robin Collins  
Lou Ann David  
Martha B. Fredrick  
Alice Goodwin-Brown  
Charlene Lorion Haugh  
Anne E. Hoffman  
Alice Honner  
Anne M. Jacobsen  
Frances V. Kadinoff  
Sharon Kelley  
Ann K. Kilmartin  
Lydia Kowalski  
Margo Lukens  
Holly Lynn MacEwen  
Diana Noyes  
Laurie Stewart Otten  
Christine M. Pacheco  
Charlotte C. R. Priest  
Judith L. Rubenstein  
Melody Scheiner  
Joan Pernice Sherman  
Jane Stein  
Carole J. Stevenson  
Elizabeth S. Tatlock  
Selene Tompsett  
Keiko Tsukamoto  
Catherine E. Weary  
Pamela Wolfe

### Mezzo-sopranos

Gayna Akillian  
Ivy Anderson  
Maisy Bennett  
Carole S. Bowman  
Skye Burchesky  
Catherine Diamond  
Patricia V. Dunn  
Ann Ellsworth  
Dorrie Freedman  
Thelma Hayes  
Leah Jansizian  
Barbara Ellen Kramer  
Dorothy W. Love  
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Gail Rappoli  
Linda Kay Smith  
Helen Roudenko  
Ada Park Snider  
Nancy Stevenson  
Valerie Taylor  
Normandy A. Waddell  
JoAnne Warburton  
Mary Westbrook-Geha

### Tenors

E. Lawrence Baker  
Sewell E. Bowers, Jr.  
George J. Carrette  
Paul Clark  
Albert R. Demers  
Paul Foster  
William E. Good  
Robert Greer  
Dean Hanson  
Edward J. Haugh, Jr.  
Wayne S. Henderson  
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Robert D. Ruplenas  
Robert Schaffel  
Paul Scharf  
Robert W. Schlundt  
Stephen Andrew Spillane  
John Sullivan  
Richard H. Witter

### Basses

David H. Bowles  
Neil Clark  
Charles A. Dinarello  
Mark T. Feldhusen  
Verne W. Hebard  
Carl D. Howe  
John Knowles  
Daniel J. Kostreva  
Michael Krafka  
Peter W. Lert  
Henry Magno, Jr.

Frank G. Mihovan  
David Miller  
John Parker Murdock  
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## COMING CONCERTS . . .

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Tuesday, 27 November — 8-9:50

Tuesday 'B' Series

JOSEPH SILVERSTEIN conducting

Mendelssohn *Hebrides Overture*

Haydn *Symphony No. 104*  
in D

Schumann *Symphony No. 2*  
in C

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Thursday, 29 November — 8-10

Thursday '10' Series

Friday, 30 November — 2-4

Saturday, 1 December 8-10

SEIJI OZAWA conducting

Mozart *Overture to The*  
*Impresario*

Mozart *Piano Concerto*  
No. 20 in D minor

MURRAY PERAHIA

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Wednesday, 5 December at 7:30

Open Rehearsal

Marc Mandel will discuss the program at  
6:45 in the Cabot-Cahners Room.

Thursday, 6 December — 8-9:50

Thursday 'A' Series

Friday, 7 December — 2-3:50

Saturday, 8 December — 8-9:50

SEIJI OZAWA conducting

Beethoven *Violin Concerto*  
in D

ITZHAK PERLMAN

Stravinsky *Le Sacre du*  
*printemps*



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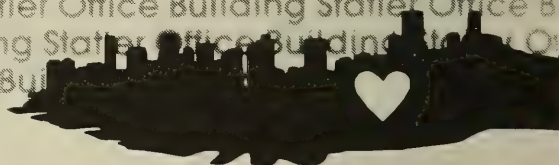
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Thursday, 3 January—8-9:50

Thursday '10' Series

Friday, 4 January—2-3:50

Saturday, 5 January—8-9:50

Tuesday, 8 January—8-9:50

Tuesday 'B' Series

LEONARD SLATKIN conducting

Haydn *Symphony No. 85  
in B flat, La Reine*

Colgrass *Déjà Vu*

Tchaikovsky *Symphony No. 2  
in C minor,  
Little Russian*

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Thursday, 10 January—8-9:45

Thursday '10' Series

Friday, 11 January—2-3:45

Saturday, 12 January—8-9:45

YURI TEMIRKANOV conducting

Prokofiev *Classical Symphony*

Mozart *Violin Concerto  
No. 2 in D*

VLADIMIR SPIVAKOV

Shostakovich *Symphony No. 6*

---

Wednesday, 16 January at 7:30

Open Rehearsal

Marc Mandel will discuss the program at  
6:45 in the Cabot-Cahners Room.

Thursday, 17 January—8-9:30

Thursday 'B' Series

Friday, 18 January—2-3:30

Saturday, 19 January—8-9:30

SEIJI OZAWA conducting

Dvořák *Stabat Mater*

PHYLLIS BRYN-JULSON, soprano

JAN DeGAETANI, mezzo-soprano

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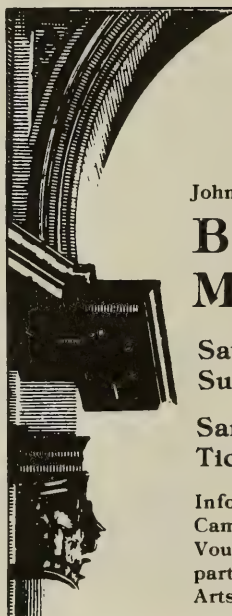
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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

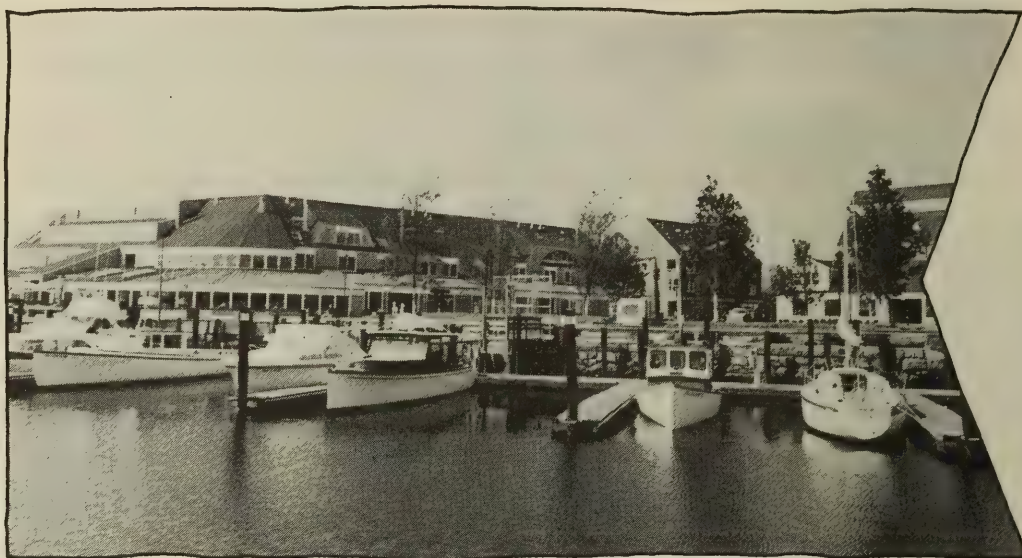
**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

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**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The Rush Tickets are sold at \$3.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard by delayed broadcast in many parts of the United States and Canada through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WFCR-FM (Amherst 88.5), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Saturday evening concerts are broadcast live by these same stations and also WCRB (Boston 102.5 FM). Most of the Tuesday evening concerts are broadcast live by WGBH-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

**BSO FRIENDS:** The Friends are supporters of the BSO, active in all of its endeavors. Friends receive the monthly BSO news publication and priority ticket information. For information about the Friends of the Boston Symphony, please call the Friends' Office Monday through Friday between nine and five. If you are already a Friend and would like to change your address, please send your new address *with the label* from your BSO newsletter to the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Including the mailing label will assure a quick and accurate change of address in our files.



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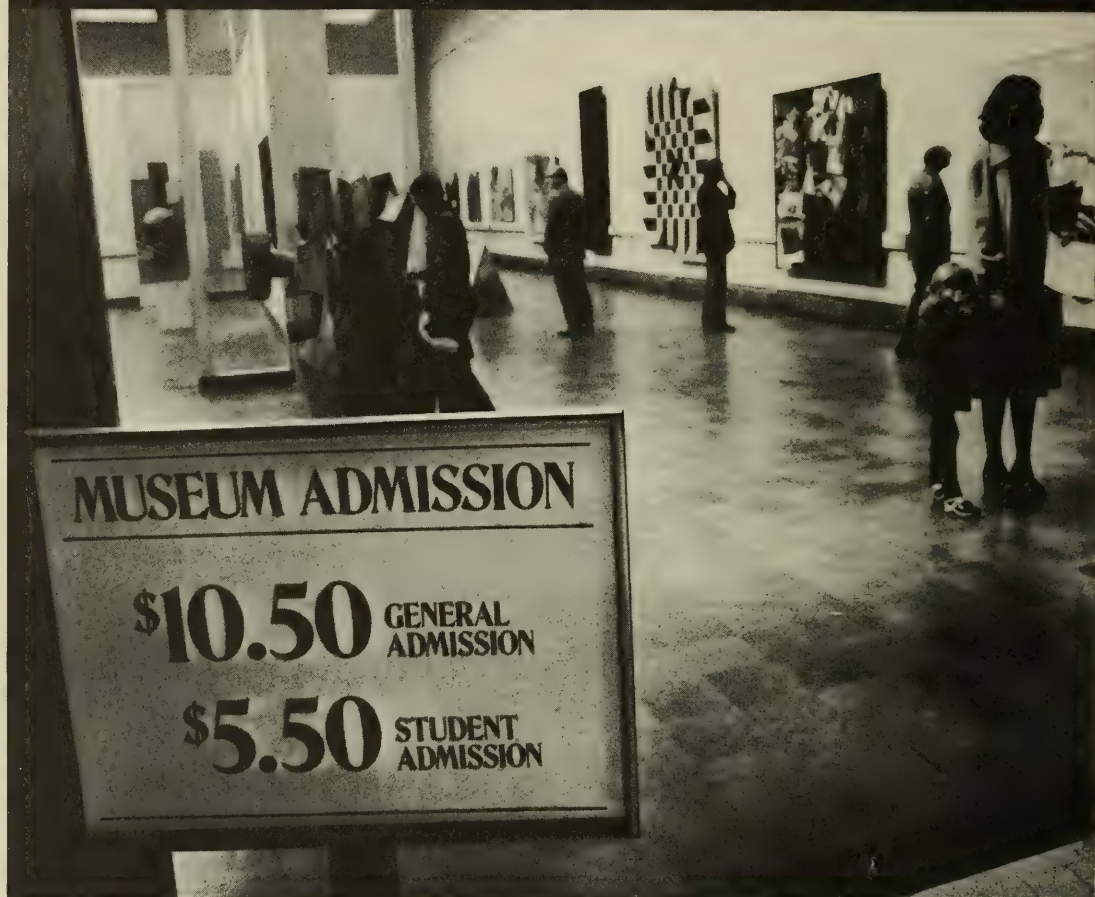
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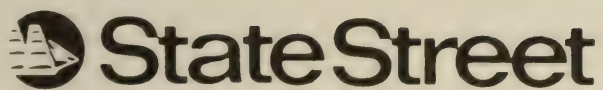
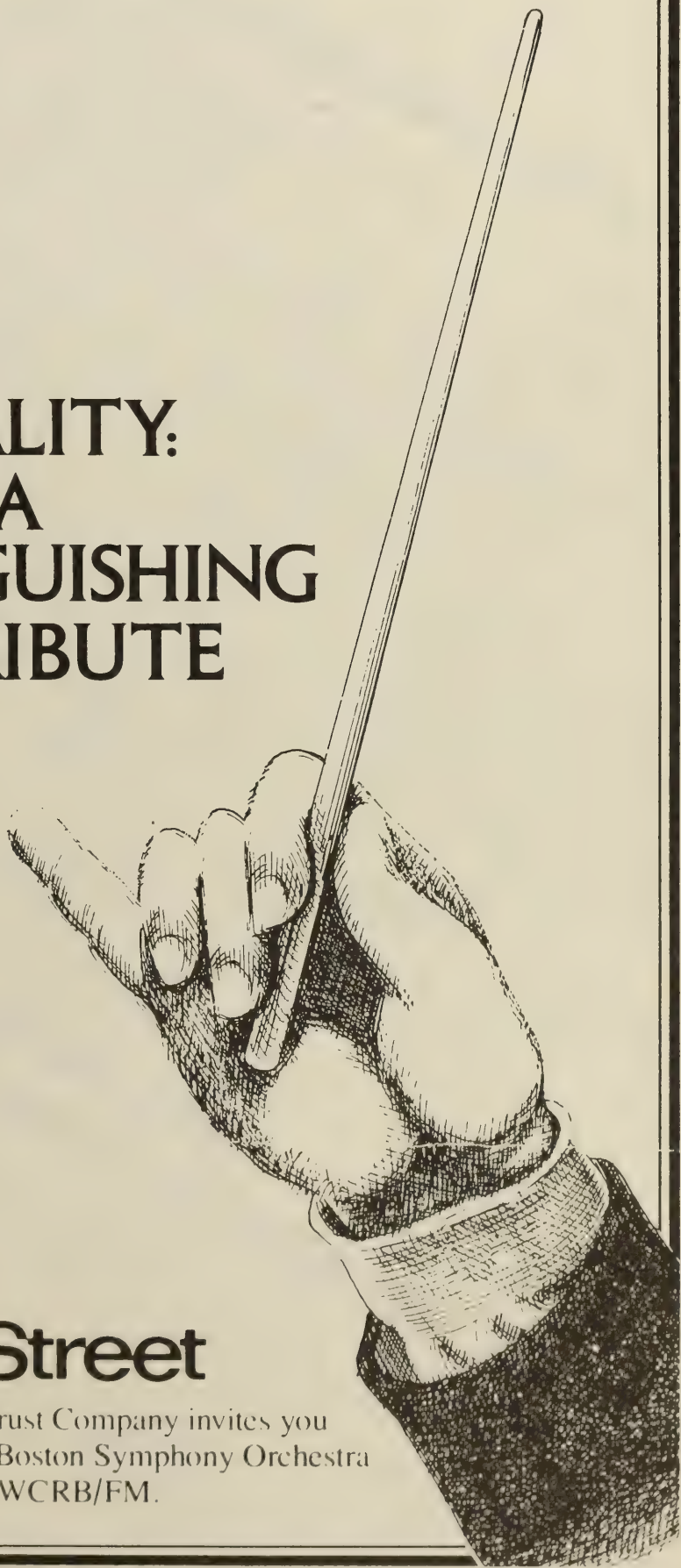




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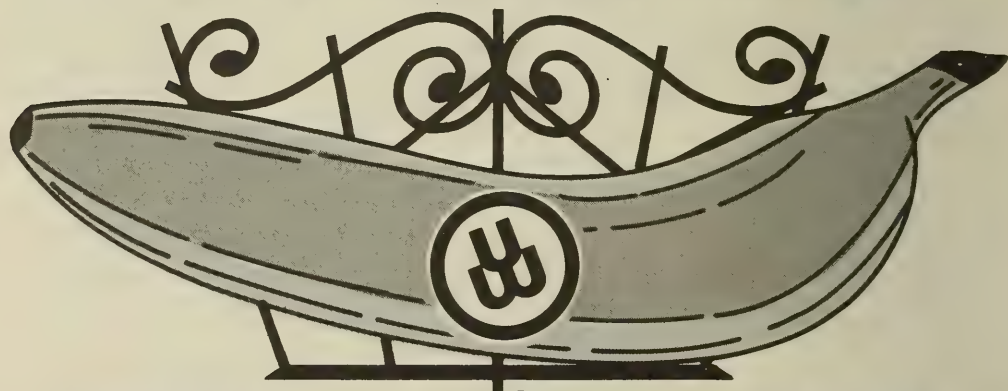
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# BSO

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## BSO on Record

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Several new Boston Symphony recordings conducted by Music Director Seiji Ozawa are now available. From Philips, there is Schoenberg's *Gurrelieder*, taped live during Symphony Hall performances last spring and featuring Jessye Norman, James McCracken, Tatiana Troyanos, David Arnold, Kim Scown, Werner Klemperer, and John Oliver's Tanglewood Festival Chorus. New on Deutsche Grammophon are Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals* on a single disc and Tchaikovsky's complete *Swan Lake*, a three-record set.

Other recent releases on DG include a BSO recording of Respighi's *Ancient Airs and Dances* and a Boston Symphony Chamber Players recording of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern. The latter disc has just been given a feature review in the December issue of *High Fidelity*, where it is described as "an absolutely glorious recording, an absolutely ideal Christmas present."

Besides those listed above, the following recordings with Seiji Ozawa and the BSO on Deutsche Grammophon are also worth consideration for holiday giving: Bartók's *Miraculous Mandarin Suite* and *Music for Strings, Percussion, and Celesta*; Berlioz's *Romeo and Juliet*; the Brahms First and Mahler First symphonies; Rimsky-Korsakov's *Scheherazade*; and Tchaikovsky's Symphony No. 5. Available from Philips, with Colin Davis leading the BSO, are the award-winning set of seven Sibelius symphonies (also available separately) and a single disc coupling Mendelssohn's *Italian Symphony* with excerpts from his *Midsummer Night's Dream* music.

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## New Orchestra Faces

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Three new faces are visible in the ranks of the Boston Symphony this season. Patricia McCarty is the new assistant principal violist and comes to the BSO with experience in orchestral, solo, and chamber music performance; she was previously a member of the Chicago Symphony's viola section. Nancy Bracken is new to our second violin section; she studied at the Curtis Institute and the Eastman School of Music and for the past two years was a member of the Cleveland Orchestra. French horn player Daniel Katzen has played in the Orchestra since last spring's Pops season and was with the BSO at Tanglewood and for the recent European tour; his past experience includes the Salzburg Chamber Orchestra, the Munich Philharmonic, the Rochester Philharmonic, and the Chicago Symphony, for which he was an extra horn player.

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## BSO to Perform Gluck's "Orfeo"

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The program for Thursday, 27 March (Thursday 'B' series), Friday and Saturday, 28 and 29 March, and Tuesday, 1 April (Tuesday 'C') will be a concert performance of Gluck's *Orfeo ed Euridice*, featuring mezzo-soprano Jan DeGaetani as Orfeo, soprano Margaret Marshall as Euridice, soprano Elizabeth Knighton as Amore, and John Oliver's Tanglewood Festival Chorus, all conducted by George Cleve.

Good seats in all price ranges are still available for the three-concert Thursday 'B' series, which begins on 17 January with the first BSO performance of Dvořák's *Stabat Mater*, continues on 21 February with a program featuring the Boston premiere of Donald Martino's Piano Concerto, and concludes on 27 March with *Orfeo*. Consider a holiday gift subscription to this series, and turn some friends into BSO subscribers.

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## BSO Guest Artists on WGBH

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Last spring, *The Orchestra* on WGBH-FM-89.7 featured interviews by Robert J. Lurtsema with members of the Boston Symphony Orchestra and staff. This year, guest artists with the BSO will be featured in a series of live interviews: those scheduled thus far include pianist Murray Perahia on Saturday, 1 December from 11 to noon, violinist Itzhak Perlman on Thursday, 6 December from 11 to noon, and conductor Leonard Slatkin on Friday, 4 January from 11 to noon.

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## Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra is pleased to continue its samplings of Boston-based art. Each month a different gallery or art organization will be represented by an exhibition in the Cabot-Cahners Room, and the first half of the season includes:

29 October - 27 November	Art/Asia
27 November - 27 December	Decor International
27 December - 21 January	Polaroid
21 January - 18 February	Art Institute of Boston

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## Information for Friends

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Remaining Stage Door Lecture dates, all Fridays, are 7 December, 11 January, 29 February, and 28 March, at 11:45. Luise Vosgerchian will discuss the afternoon's Symphony program.

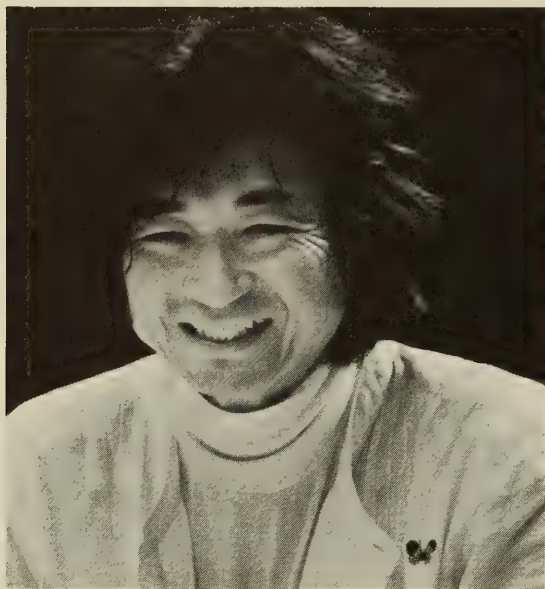
The Council is again presenting a series of Pre-Symphony Suppers for Friends of the BSO:

Tuesday 'B'	23 October, 27 November, 22 April
Tuesday 'C'	13 November, 11 December, 1 April
Thursday 'A'	15 November, 7 February, 3 April
Thursday '10'	18 October, 10 January, 13 March
Thursday 'B'	17 January, 21 February, 27 March

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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.



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1979/80

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*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

\* Bo Youp Hwang

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

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Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

*Roger Louis Voisin chair*

Andre Come

Rolf Smedvig

### Trombones

Ronald Barron

Norman Bolter

Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth

*Sylvia Shippen Wells chair*

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*Photo: Peter Schaal*



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Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season

---

Thursday, 29 November at 8

Friday, 30 November at 2

Saturday, 1 December at 8



**SEIJI OZAWA** conducting

MOZART

Overture to *Der Schauspieldirektor*  
(*The Impresario*), K.486

MOZART

Piano Concerto No. 20 in D minor, K.466

Allegro

Romanza

Rondo: Allegro assai

MURRAY PERAHIA

---

INTERMISSION

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HOLST

The Planets, Suite for large orchestra, Opus 32

Mars, the Bringer of War  
(Allegro)

Venus, the Bringer of Peace  
(Adagio)

Mercury, the Winged Messenger  
(Vivace)

Jupiter, the Bringer of Jollity  
(Allegro giocoso)

Saturn, the Bringer of Old Age  
(Adagio)

Uranus, the Magician  
(Allegro)

Neptune, the Mystic  
(Andante)

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Presque Isle, ME  
WPBH (90.5 fm)  
Hartford, New Haven,  
Waterbury, CT

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## Wolfgang Amadè Mozart

Overture to *Der Schauspieldirektor* (*The Impresario*), K.486

Piano Concerto No. 20 in D minor, K.466

---



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgang Amadeo about 1770 and Wolfgang Amadè in 1777 (and never Wolfgang Amadeus) was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791.

Composed in 1786, *Der Schauspieldirektor* was first performed at the Orangerie at Schönbrunn in the suburbs of Vienna on 7 February of that year. Boston Symphony performances of the overture have been led by Richard Burgin in October 1944, and, at Tanglewood, by Erich Leinsdorf in July 1963 and Eduardo Mata in July 1976. Seiji Ozawa led a complete concert performance of Mozart's one-act comedy also at Tangle-

wood, on 15 July 1977. The overture is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

Mozart completed the D-minor Piano Concerto on 10 February 1785 and was soloist in the first performance the very next day. Mrs. H.H.A. Beach played the first Boston Symphony performances in February 1886, Wilhelm Gericke conducting. Other BSO performances have featured pianist Vladimir de Pachmann with Arthur Nikisch; Ossip Gabrilowitsch with Karl Muck and Ernst Schmidt; Myra Hess and Alfredo Casella with Pierre Monteux; René Longy Miquelle, Hortense Monath, and Martha Baird with Serge Koussevitzky; Clara Haskil, Monique Haas, and Seymour Lipkin with Charles Munch. The most recent BSO performance in Boston was in January 1966 with Rudolf Serkin, Erich Leinsdorf conducting. Since then, it has been played at Tanglewood by Claude Frank with Jorge Mester; Lili Kraus with Seiji Ozawa; and, most recently, in July 1974, Veronica Jochum with Eugen Jochum. The orchestra consists of flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings. At the present performances, Murray Perahia plays his own cadenzas.

From the *Wiener Zeitung* of 8 February 1786:

On Tuesday, H.M. the Emperor gave a festivity at Schönbrunn for the exalted Governor-General of the I. & R. Netherlands and a gathering of the local nobility. Forty cavaliers . . . being invited, they made their choice of ladies, left the Hofburg at 3 o'clock in pairs for Schönbrunn in barouches and closed carriages, with His Imp. Maj., who conducted Her Serene Highness the Archduchess Christina, and there alighted at the Orangerie. This had been prepared most lavishly and prettily for luncheon with which to receive the guests. The table, below the orange trees, was most charmingly decorated with local and exotic flowers, blossoms, and fruit. While His Imp. Maj. partook of the meal with the exalted visitors and guests, the Imperial and Royal Chamber



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Music was to be heard in wind instruments. The repast concluded, there was a performance by the actors of the I. & R. National Theater on the stage erected at one end of the Orangerie of a play with arias, especially composed for this festivity, and entitled *Der Schauspiel-director*. At its conclusion, the company of Court Opera singers, on the Italian stage erected at the other end of the Orangerie, gave an *opera buffa* likewise quite newly written for this occasion, and with the title of *Prima la musica e poi le parole*. All this time, the Orangerie was most gloriously illuminated with numerous lights from candelabras and brackets. At 9 o'clock, the whole company returned to town in the same order, with each coach accompanied by grooms with links.

The *Wiener Zeitung's* society reporter did not mention the composer or librettist of either entertainment. For *Der Schauspiel-director*, the composer was of course Mozart, working to a text by Gottlieb Stephanie the younger (to distinguish him from his stepbrother Gottlob), an actor, director, and prolific, thoroughly trivial playwright, originally from Breslau but long settled in Vienna, and best remembered as the librettist of Mozart's *Abduction from the Seraglio*. The composer of *Prima la musica e poi le parole* (*First the music and then the words*) was Antonio Salieri, who was to live long enough to give composition lessons to Schubert and Liszt, and to be calumniated as the alleged poisoner of Mozart, while the librettist was the accomplished Giambattista Casti. (Opera buffs will recognize *Prima la musica* as an ancestor of *Capriccio* by Richard Strauss and Clemens Krauss.) At the Orangerie party, *Prima la musica*, with its easily recognizable sendups of prominent figures of the Viennese theatrical world, enjoyed the greater success, though *Der Schauspiel-director* pleased at its brief run of public performance in Vienna soon after the Schönbrunn bash.

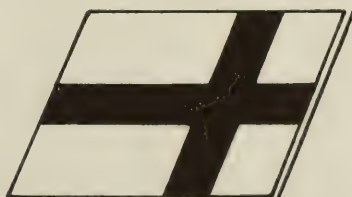
The Emperor Joseph II paid the piper and called the tune, or at least the words: the scenarios for both operas were suggested, indeed outlined in great detail, by His Imperial Majesty. The original libretto of *Der Schauspiel-director* is a pretty numbing affair; it is long, long, long, with about 800 lines of spoken dialogue coming between the overture and the first aria. The situation itself is amusing. An impresario tries to assemble an opera company, but has a hard time of it because of assorted interferences stemming from the sexual dalliances and well-nourished egos of two rival sopranos. The overture is brief—one of the briefest Mozart ever wrote—and suitably gay.



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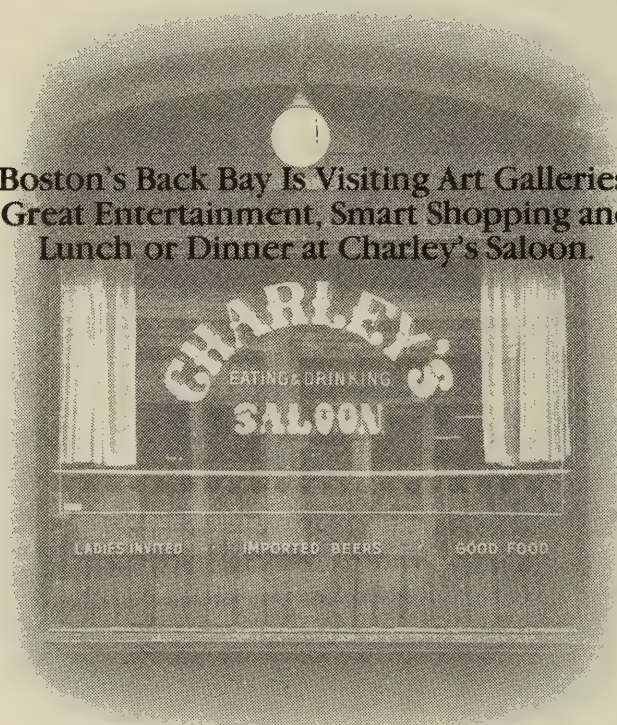
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On 14 February 1785, Leopold Mozart send his daughter Marianne, called Nannerl by the family, news of her famous younger brother in Vienna: "[I heard] a new and excellent piano concerto by Wolfgang, where the copyist was still at work when we arrived, and your brother didn't even have time to play through the rondo because he had to supervise the copying operation." It was not a unique experience for Mozart: in April of the previous year, for example, he had given, to tumultuous applause, the premiere of his exceedingly difficult Violin Sonata in B flat, K.454, with a violinist whom he had not met for a rehearsal, who had barely received her part in time for the concert, and with himself playing from sheets that were blank except for a few stenographic reminders.

Testimony, all that, not just of Mozart's facility and confidence but as well to his popularity in the years just after his move from Salzburg to Vienna in 1781. That popularity reached its crest in 1784-85. On 3 March 1784, he wrote to his father that he had had twenty-two concerts in thirty-eight days, adding, "I don't think that in this way I can possibly get out of practice." From this popularity grows the astonishing run of piano concertos that Mozart wrote in those years: eleven of them between February 1784 (K.449 in E flat) and March 1786 (K.488 in A and K.491 in C minor). What happened later tells an equally vivid story of the dip in Mozart's fortunes. In the remaining not quite six years of his life he wrote just three more piano concertos, the second of them for a journey to Frankfurt, the last for an appearance as supporting artist in a Vienna concert by someone else.

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K.466 is one of only two Mozart concertos in a minor key, and of the two it is the stormier. It does not surprise that the young Beethoven made a powerful impression as an interpreter of this piece when he moved to Vienna soon after Mozart's death, and he wrote for it a pair of superbly intelligent and powerfully expressive cadenzas that are still heard more often than any others. And during the nineteenth century, at a time when Mozart was widely perceived as a gifted forerunner of Beethoven, the D-minor Concerto was the only one of his piano concertos to hold its place in the repertoire.

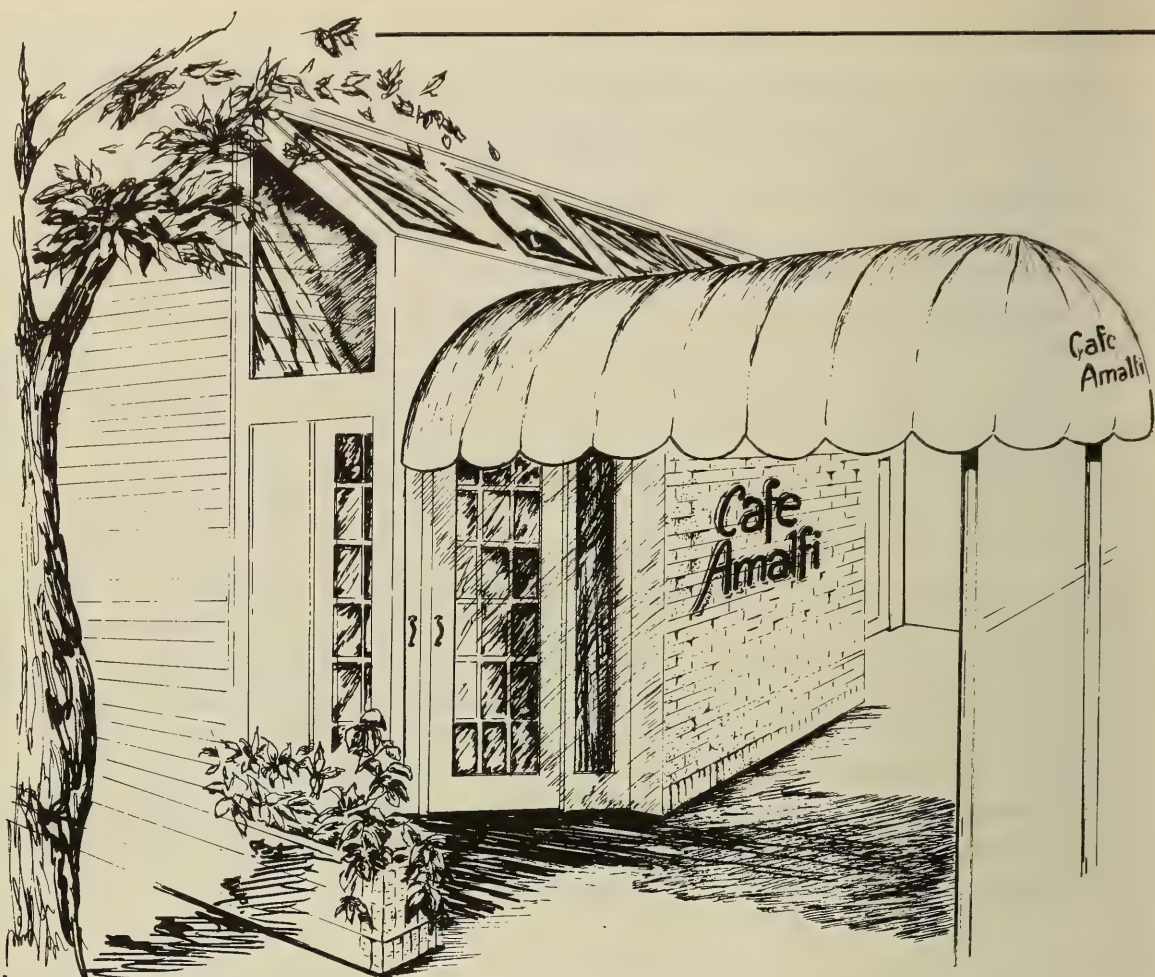
It shows its temper instantly in an opening that is without theme, all atmosphere and gesture: violins and violas throb in agitated syncopations, most of their energy concentrated on the rhythm, while the pitches at first change little, and the low strings anticipate the beats with upward scurries of quick notes. A general crescendo of activity—the bass notes occur twice in each measure rather than just once, the violin melody becomes more active (that is, more like a melody), all the lines push toward higher registers—and the full orchestra enters with flashes of lightning to illumine the scene. Most of what follows in the next few minutes is informed more by pathos than by rage, the most affecting moment of all being reserved for the first entrance—with an almost new melody over an already familiar accompaniment—of the solo piano. And now the witty and serious play of conversation, of exchange of materials can begin, and the opportunity for the pianist to ravish with the plangency of simulated song or to dazzle with mettlesome traversal of brilliant passages.



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All these storms eventually recede in a pianissimo fascinatingly seasoned with the distant thud of drums and the low tones, so curiously hollow, of trumpets. The second movement, after this, is by intention mild. Mozart gives no tempo indication; neither does his designation "Romance" denote specific form as much as suggest a certain atmosphere of gently serene songfulness. An interlude brings back the minor mode of the first movement and something of its storms, but this music is far more regular and to that degree less agitating. And in all its formality, Mozart's slow application of brakes as he approaches the return of his Romance melody is one of his most masterful strokes of rhythmic invention. The piano launches the finale, a feast of irregularities, ambiguities, surprises, and subtle allusions to the first movement. Its most enchanting feature is perhaps the woodwind tune that is first heard harmonically a bit off-center in F major; then in a delicious variant whose attempt to be serious about being in D minor is subverted by the coquettish intrusion of F sharps and B naturals from the world of D major; and again after the cadenza, now firmly in major and on the home keynote of D, determined to lead the ebullient rush to the final double bar.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.

Program note on the D-minor Concerto courtesy San Francisco Symphony Association ©1979



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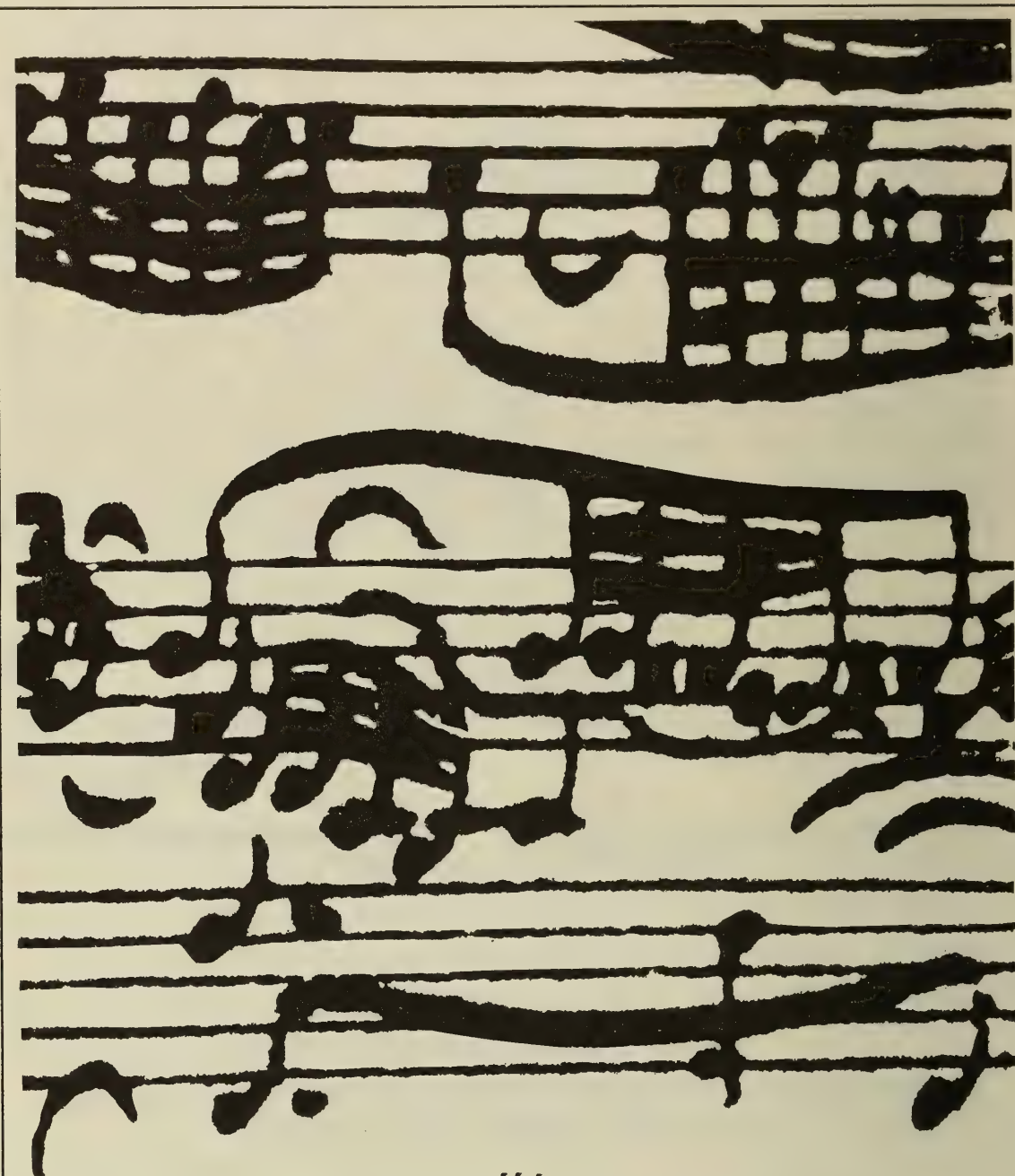
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## Gustav Holst

### *The Planets, Suite for large orchestra, Opus 32*

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Gustav Holst was born—Gustavus Theodore von Holst—in Cheltenham, Gloucestershire, England, on 21 September 1874 and died in London on 25 May 1934. He wrote *The Planets* between 1914 and 1916, beginning with *Mars* (but before the outbreak of war in August), continuing with *Venus* and *Jupiter* that fall, writing *Saturn*, *Uranus*, and *Neptune* in 1915, and finishing with *Mercury* in 1916. The first performances were private, one of a two-piano arrangement both made and played by Vally Lasker and Norah Day, Holst's assistants at St. Paul's School, where he was music master, and the other—of *Mars*, *Mercury*, *Jupiter*, *Saturn*, and *Neptune* only—by the

Queen's Hall Orchestra under Dr. Adrian Boult on 29 September 1918. *Venus* was performed for the first time, along with *Mercury* and *Jupiter*, in London on 22 November 1919, the composer conducting, and the first performance of the complete suite took place in London on 15 November 1920, Albert Coates conducting. In January 1932, while a visiting professor at Harvard, Holst conducted the Boston Symphony in a pair of concerts of his own music, including *The Planets*. He reported then to Imogen Holst, his daughter and future biographer: "The band treated me royally. At two of the rehearsals they insisted on staying half an hour extra and at every possible occasion they cheered me ... The only fault of the orchestra was that they were over anxious. On Friday's concert there were half a dozen extraordinary slips in the *Planets*; in the *Perfect Fool Ballet* the harpist missed a line, and the water music sounded quite modern; while in the *St. Paul's Suite* I broke a collar stud. But Saturday's concert was really good."

The Boston Symphony first played *The Planets* under the direction of Pierre Monteux in January 1923, and the composer himself conducted performances nine years later, as noted above. The complete suite has also been led by Sir Adrian Boult, William Steinberg, and, in August 1977 at Tanglewood, Andrew Davis. The most recent Symphony Hall performances were Steinberg's, at the opening concerts of the 1970-71 season. The score calls for four flutes, two piccolos, bass flute, three oboes, bass oboe, and English horn, three clarinets and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, tenor and bass tubas, six timpani, triangle, side drum, tambourine, cymbals, bass drum, gong, bells, glockenspiel, celesta, xylophone, two harps, organ, strings, and, in the last movement, women's chorus.

Holst's father was a piano teacher whose grandfather, who had once taught the harp to Imperial Grand Duchesses in St. Petersburg, had emigrated to England from Riga. His mother, a sweet lady whose jumpy nerves were upset by music, died young, and Gustav and his brother, Emil Gottfried (later a successful actor under the name of Ernest Cossard), were brought up by their Aunt Nina, who had once strewn rose petals for Franz Liszt to walk on. Gustav inherited his



## Thirteenth Programme

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SATURDAY EVENING, JANUARY 23, at 8.15 o'clock

---

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- VI. URANUS, the Magician.
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There will be an intermission before "The Planets"

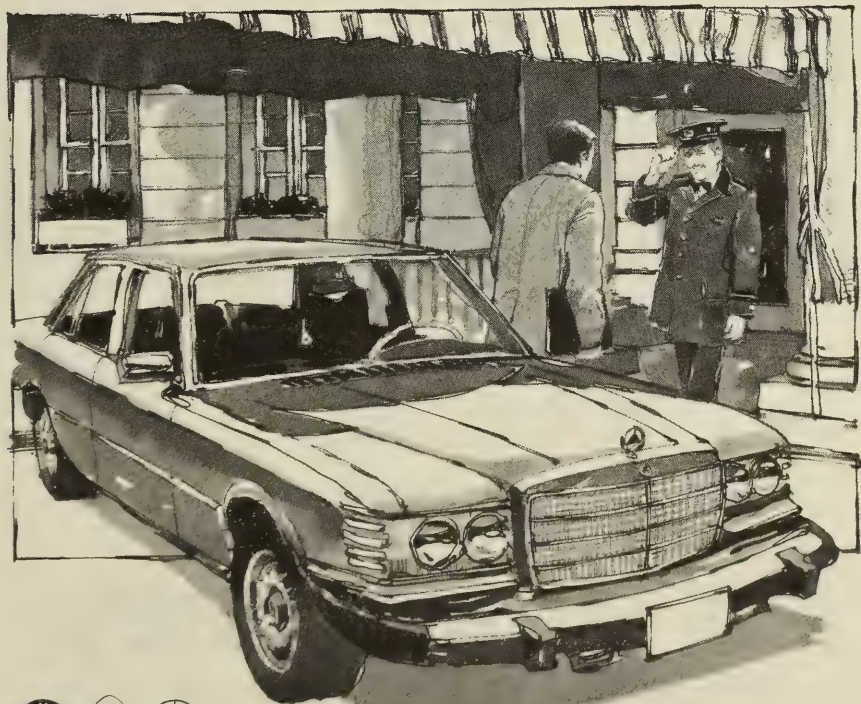
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The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

*From the Boston Symphony's 1931-32 season*

mother's overstrung nerves, and later in life he was several times to come near mental collapse. He was a timid child, so nearsighted that as a grown man he could not, even when wearing spectacles, recognize members of his own family at six yards. His nights alternated between insomnia and nightmares. Much of his life he suffered from neuritis so severe that he had to dictate some of his music, portions of the densely intricate orchestral score of *The Planets*, for example. He played violin and keyboards as a boy, but the neuritis put a stop to both, and other than occasional conducting, his last activity as a performer was as trombonist in the Scottish Orchestra and with the Carl Rosa Opera Company from 1898 until 1903. He studied composition at the Royal College of Music, London, with Sir Charles Villiers Stanford, and it was as a composer and teacher that he really found himself. He taught most of his adult life, at the James Allen and St. Paul's girls' schools and at Morley College for Working Men and Women. He kept the association with St. Paul's until his death—the alumnae used to identify themselves to him by naming what Bach cantatas they had sung under his direction—and it was in the soundproof room of the new music wing opened there in 1913, a very paradise where he could be not only undisturbed but also indulge in the near-crematorial temperatures he favored indoors, that he worked on *The Planets*.

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There was more to his heaven and earth than what he inherited from his Swedish and English ancestors (or his Spanish great-great-grandmother who had ended up as the wife of an Irish peer in County Killarney) or what he had learned at the Royal College. In his twenties, he became deeply involved in Indian philosophy and religion, and he taught himself Sanskrit so as to make his own translations of the *Rig Veda*. Between 1908 and 1912 he composed four sets of hymns from those ancient books of knowledge, and his most moving achievement is the opera *Savitri*, based on an incident in the fourth-century epic *Mahābhārata* (there is an overwhelming recorded performance with Janet Baker). And some time after the turn of the century, he came into the thrall of astrology, something of which he was reluctant to speak, though he admitted that casting horoscopes for his friends was his "pet vice." *The Planets* are astrological. "As a rule I only study things that suggest music to me," Holst once wrote, "...recently the character of each planet suggested lots to me." And for the 1920 premiere, Holst provided this note: "These pieces were suggested by the astrological significance of the planets; there is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of mind."



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**Mars, the Bringer of War:** the association of Mars and war goes back as far as history records. The planet's satellites are Phobos (fear) and Deimos (terror), and its symbol ♄ combines shield and spear. In Holst, this comes out as a fierce, remorseless allegro, in five violent beats to the bar.

**Venus, the Bringer of Peace:** after the moon, Venus is the brightest object in our night sky.\* The identification with Ishtar, Aphrodite's Babylonian predecessor, goes back to at least 3,000 B.C. To astrologers, "when the disorder of Mars is past, Venus restores peace and harmony" (Noel Jan Tyl, *The Planets: Their Signs and Aspects*, Vol. III of *The Principles and Practice of Astrology*, St. Paul, 1974). Horn and flutes answer each other in this adagio. High violins have an extended song, but the dominant colors are the cool ones of flutes, harps, and celesta.

**Mercury, the Winged Messenger:** Hermes, god of cattle, sheep, and vegetation, deity of dreams, and conductor of the dead, first assumes the role of messenger in the *Odyssey*. Mercury, his Roman counterpart, was primarily a god of merchandise and merchants, and his winged sandals and winged cap are taken over from Hermes. To astrologers, Mercury is "the thinker" (cf. Holst's comment above). The composer makes this a virtuosic scherzo, unstable, nervously changeable in meter and harmony—in a word, mercurial.

---

\*The Greeks called it Hesperus when it appeared in the Western sky.

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**Jupiter, the Bringer of Jollity:** the most massive of the planets, possessing twelve satellites (one of them larger than the planet Mercury), named for the light-bringer, the rain-god, the god of thunderbolts, of the grape and the tasting of the new wine, of oaths, treaties, and contracts, and from whom we take the word "jovial." Jupiter, says Noel Tyl, "symbolizes expansiveness, scope of enthusiasm, knowledge, honor, and opportunity...[and] corresponds to fortune, inheritance, bonanza." Holst gives us an unmistakably English Jupiter, and in 1921 he took the big tune in the middle and set to it as a unison song with orchestra the words, "I vow to thee, my country."

**Saturn, the Bringer of Old Age:** Saturn is the outermost of the planets known in ancient times. The god is associated with Cronus and traditionally portrayed as an old man. To quote Tyl again, Saturn is "man's time on earth, his ambition, his strategic delay, his wisdom toward fulfillment, his disappointments and frustrations." Another adagio dominated by the sound of flutes and harps, like *Venus* in both characteristics, but static, full of the suggestion of bells, and serene at the last. This movement was Holst's own favorite.

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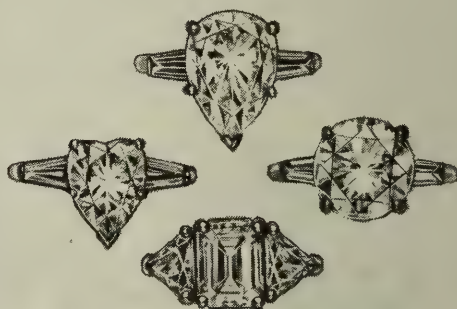
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**Uranus, the Magician:** the first planet discovered in the age of the telescope, specifically in 1781 by Sir William Herschel, who wanted to name it for George III.\* In astrology, Uranus rules invention, innovation, and astrology itself. Holst begins with a triple invocation (trumpets and trombones, then tubas, then timpani) and leads that way into a movement of galumphing dance. At the end, the apparitions disappear into the night.

**Neptune, the Mystic:** Pluto, now waiting to be displaced as the farthest-out planet by Planet X that the astronomers know about but haven't yet found, was discovered in 1930, so that when Holst wrote his suite, Neptune, discovered in 1846, was the extreme point in our system.† In astrology, Neptune means confusion and mystic rapport with other worlds. Neptune is invisible to the naked eye and to Holst it speaks of distance, mystery, unanswerable questions. He makes of it another slow movement in swaying, irregular meter, softly dissonant in harmony, full of the sound of shimmering harps and celesta, and dissolving in the voices of an invisible chorus of women.

—M. S.

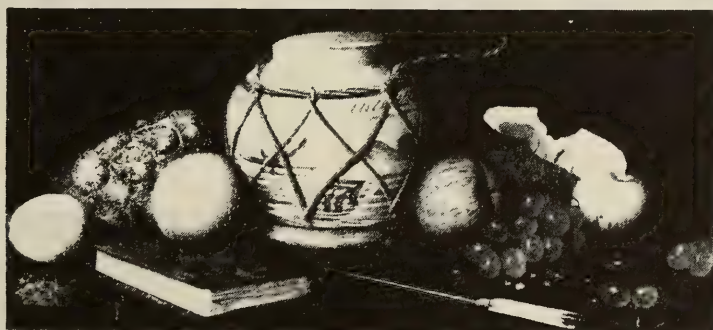
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\*Some astronomers wanted to call it Herschel, but the name of Uranus was definitively assigned by the German astronomer, Johann Elert Bode.

†During most of the next twenty years, Neptune will in fact be even more distant than Pluto.

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## More...

Two good basic biographies of Mozart are those by Stanley Sadie (Grossman paperback) and Eric Blom; the latter is in the excellent Master Musicians series (Dent). *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell, is a compendium by various scholars (Norton paperback), while Arthur Hutching's *Mozart* is full of wonderful illustrations (Schirmer). Alfred Einstein's *Mozart* is a very important book, more concerned with the man than with the music, and Philip Radcliffe has contributed a volume on Mozart's piano concertos to the BBC Music Guides (University of Washington paperback).

The overture to *The Impresario* is included on a disc of Mozart overtures with Colin Davis and the Royal Philharmonic (Seraphim; the *Don Giovanni*, *Figaro*, and *Magic Flute* overtures are among the others) and in a three-record Mozart collection with George Szell and the Cleveland Orchestra (Columbia; also including the Clarinet Concerto, the Piano Concerto No. 25, and the *Sinfonia concertante* for violin and viola).

Murray Perahia has recorded Mozart's D-minor Concerto with the English Chamber Orchestra as part of his complete Mozart piano concerto series for Columbia. Other recommended recordings include Vladimir Ashkenazy's with Hans Schmidt-Isserstedt and the London Symphony (London), Stephen Bishop-Kovacevich's with Colin Davis and the London Symphony (Philips), and Artur Schnabel's, his last recording, with Walter Susskind and the Philharmonia Orchestra (Turnabout, mono).

A detailed biography of Gustav Holst has been written by his daughter, Imogen Holst (Oxford University Press). Seiji Ozawa and the Boston Symphony Orchestra will record *The Planets* for CBS records. In the meantime, there are excellent recordings by Sir Adrian Boult with the London Philharmonic (Angel), Bernard Haitink also with the London Philharmonic (Philips), William Steinberg with the Boston Symphony (DG), and Leopold Stokowski with the Los Angeles Philharmonic (Seraphim).

—Marc Mandel

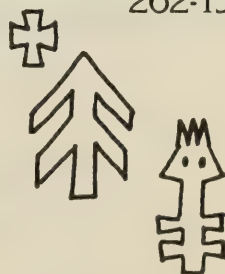


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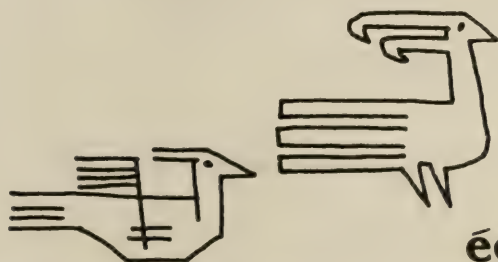
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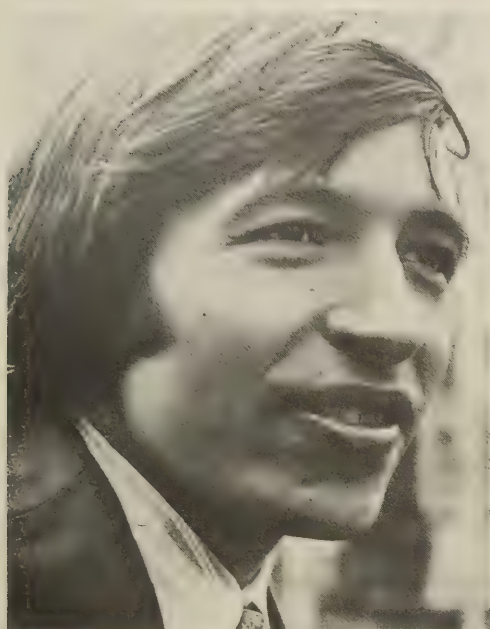
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## Murray Perahia

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In September 1972, Murray Perahia became the first American to win the Leeds International Piano Competition, leading to over fifty major engagements, and that December he became the first pianist in almost ten years to be signed to an exclusive contract by Columbia records. Prior to his victory at Leeds, Mr. Perahia had already established himself in the United States, having performed with the New York Philharmonic and other leading orchestras, in major recitals, and at the Marlboro Music Festival. In January of 1975 he received further recognition when he was selected as the first recipient of the Avery Fisher Prize.

Now living in London, Mr. Perahia was born in the Bronx, New York, and is of Sephardic Jewish descent. His parents, non-musicians, took him to his first concert when he was three-and-a-half, and when he recognized a piece from that concert on the radio the next day, his father decided he should begin music lessons. After graduation from the High School of Performing Arts, he enrolled at seventeen at the Mannes College of Music in Manhattan, there studying composition and conducting and earning a B.S. degree in conducting with Carl Bamberger. Aside from occasional lessons with Mieczyslaw Horszowski and Artur Balsam, he continued to work at the piano on his own, began performing recitals in New York, and participated for the first time at the Marlboro Festival when he was nineteen, working there with such eminent musicians as Pablo Casals, Alexander Schneider, and Rudolf Serkin, for whom he served one year as teaching assistant at the Curtis Institute of Music. Mr. Perahia made his Carnegie Hall debut in 1968. International attention came with his winning of the Leeds Competition, and since 1972 he has established himself as one of the leading pianists before the public today. His award-winning records for Columbia include music of Chopin, Schumann, Mendelssohn, and Mozart; he is presently recording all the Mozart piano concertos as soloist and conductor with the English Chamber Orchestra. Mr. Perahia first appeared with the Boston Symphony Orchestra and Seiji Ozawa in November of 1976, when he performed Beethoven's Fourth Piano Concerto.



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## Lorna Cooke deVaron

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Lorna Cooke deVaron is a graduate of Wellesley College, where she studied music theory with Nadia Boulanger. She received her M.A. in Music from Radcliffe College, where she was Assistant Conductor of the Radcliffe Choral Society under G. Wallace Woodworth, and studied composition with Walter Piston and Archibald Davison. In 1944, at the age of twenty-three, Mrs. deVaron was appointed to the faculty of Bryn Mawr College. She came to the New England Conservatory faculty in 1947, and joined the faculty of the Berkshire Music Center at Tanglewood in 1953 after having studied choral conducting with Robert Shaw.

As director of the Choral Department at the Conservatory, Mrs. deVaron regularly prepares the Chorus for its annual performances with the BSO. Under her direction and in collaboration with many of the world's most famous conductors, recordings by the Chorus have won the Grand Prix du Disque of France and awards from the National Academy of Recording Arts and Sciences.

After successfully leading the Chorus on tours of Spain and the Soviet Union in 1966, Mrs. deVaron received the City of Boston Medal for Distinguished Achievement as the first American woman ever to have conducted a mixed ensemble in Europe. Since then Mrs. deVaron has conducted the Conservatory Chorus in tours throughout Europe and the United States. She was awarded the Radcliffe College Graduate Society Medal in 1972 and the Wellesley College Award of Distinction in 1978.

In 1977 she was one of the guest conductors at the Tenth Zimriya Festival of Choruses in Israel. While there, she taught choral conducting workshops at the University of Jerusalem and received the Israel Government Medal. In 1978 she and the NEC Chorus were the only American group which gave concerts in Israel's Thirtieth Anniversary Music Festival, and in 1979 she returned to serve as guest conductor in the Zimriya Festival of that summer.



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## The New England Conservatory Chorus

The New England Conservatory Chorus was founded in 1947 by its director, Lorna Cooke deVaron. The group was established to provide professional training for future singers, educators, and conductors, and has, in the thirty-two years since, become one of the country's most distinguished vocal groups. The Chorus has performed with the Boston Symphony for the past twenty-seven years and has made seventeen recordings with the BSO on the RCA and Deutsche Grammophon labels. Among their most recent recordings are Berlioz's *Roméo et Juliette*, which won the Grand Prix du Disque, and Paul Chihara's *Missa Brevis*, which was recorded by Composers Recording Institute.

The group has made extensive tours of the United States, the Soviet Union, and Europe, and has performed under such distinguished conductors as Seiji Ozawa, Colin Davis, Charles Munch, Erich Leinsdorf, Leonard Bernstein, Aaron Copland, Robert Shaw, Nadia Boulanger, Andrew Davis, and Claudio Abbado. In the summer of 1978, Mrs. deVaron and the Chorus were invited by the Israeli government to participate in Israel's Thirtieth Anniversary festivities. While in Israel, the Chorus, which was the largest American group to participate in the festivities, made a sixteen-day tour of the country with major concerts in Jerusalem, Tel Aviv, and Caesarea. After its return to the States it participated in the final Tanglewood concert of the season, singing Haydn's oratorio *The Seasons* with the Boston Symphony Orchestra.

Last fall the Chorus participated in the first BSO performances of Janáček's *Glagolitic Mass* and in April of 1979 also sang Mahler's Symphony No. 2 with the Boston Symphony Orchestra. In 1976, the Nation's Bicentennial Year, the New England Conservatory Chorus was chosen to sing at the ceremony of the lighting of the national Christmas tree on the White House lawn in Washington D.C. The New England Conservatory Chorus will perform the Brahms *Requiem* with Robert Shaw and the Atlanta Symphony Orchestra in the spring of 1980.



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Deborah Bennett  
Stephanie Chimenti  
Nancy Chittim  
Karen Fluvog  
Linda Geidl  
Liz Gilbert  
Laya Harbater  
Soo Yeong Kim  
Marquita Lister  
Paula McNulty Messac  
Cynthia Miles  
Carol Noonan  
Kim Parsons  
Diane Pickering  
Margo Shumate  
Julia Smith  
Claire Stadtmueller  
Melissa Weick

### Soprano II

Stephanie Ancona  
Evelyn Chan  
Anne Finley  
Teri Gemberling-Johnson  
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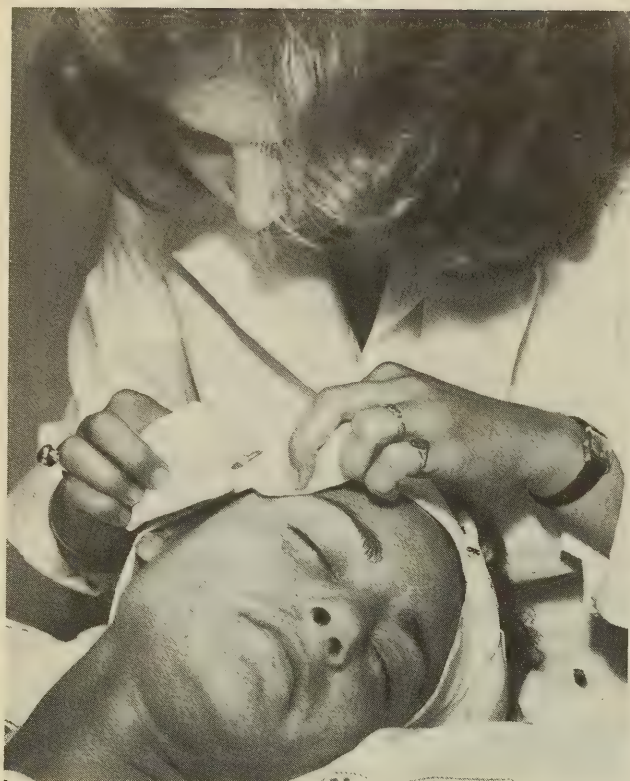
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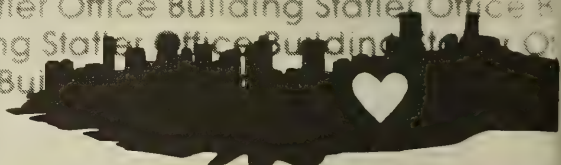
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Stravinsky

*Le Sacre du  
printemps*

Thursday, 3 January — 8-9:50

Thursday '10' Series

Friday, 4 January — 2-3:50

Saturday, 5 January — 8-9:50

Tuesday, 8 January — 8-9:50

Tuesday 'B' Series

LEONARD SLATKIN conducting

Haydn

Symphony No. 85  
in B flat, *La Reine*

Colgrass

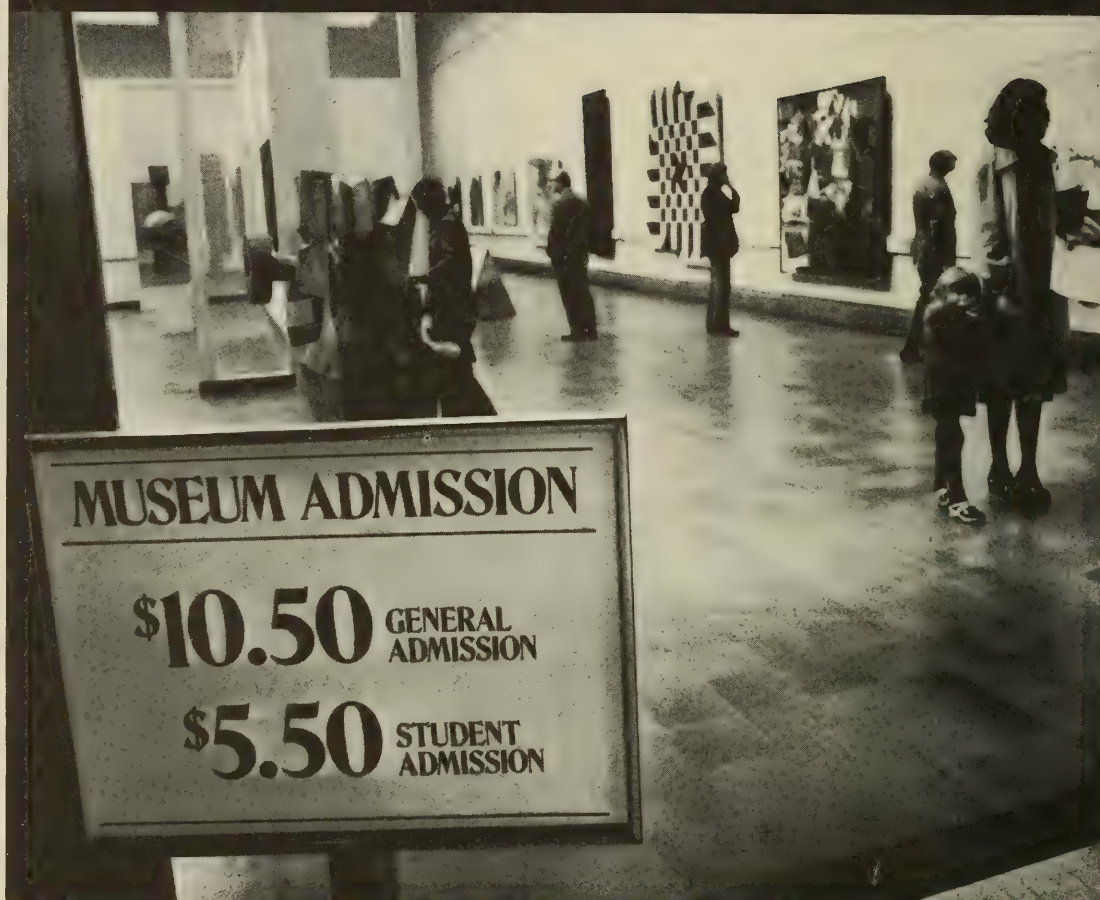
*Déjà Vu*

Tchaikovsky

Symphony No. 2  
in C minor,  
*Little Russian*



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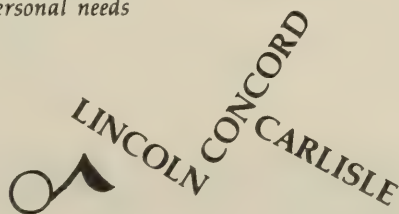
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Thursday, 10 January—8-9:45

Thursday '10' Series

Friday, 11 January—2-3:45

Saturday, 12 January—8-9:45

YURI TEMIRKANOV conducting

Prokofiev

Classical Symphony

Mozart

Violin Concerto

No. 2 in D

VLADIMIR SPIVAKOV

Shostakovich

Symphony No. 6

Wednesday, 16 January at 7:30

Open Rehearsal

Marc Mandel will discuss the program at 6:45 in the Cabot-Cahners Room.

Thursday, 17 January—8-9:30

Thursday 'B' Series

Friday, 18 January—2-3:30

Saturday, 19 January—8-9:30

SEIJI OZAWA conducting

Dvořák

Stabat Mater

PHYLLIS BRYN-JULSON, soprano

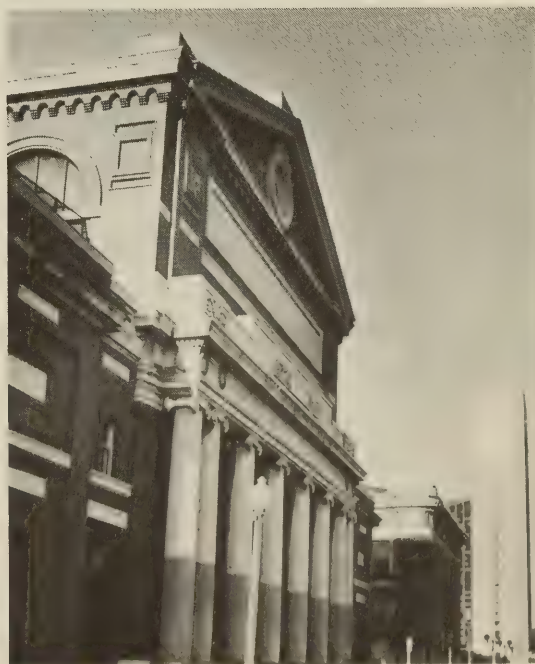
JAN DeGAETANI, mezzo-soprano

KENNETH RIEGEL, tenor

BENJAMIN LUXON, baritone

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

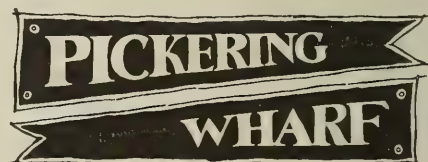




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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

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**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra and makes your seat available to someone who wants to attend the concert. You will receive a tax-deductible receipt as acknowledgment for your contribution.

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**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard by delayed broadcast in many parts of the United States and Canada through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WFCR-FM (Amherst 88.5), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Saturday evening concerts are broadcast live by these same stations and also WCRB (Boston 102.5 FM). Most of the Tuesday evening concerts are broadcast live by WGBH-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

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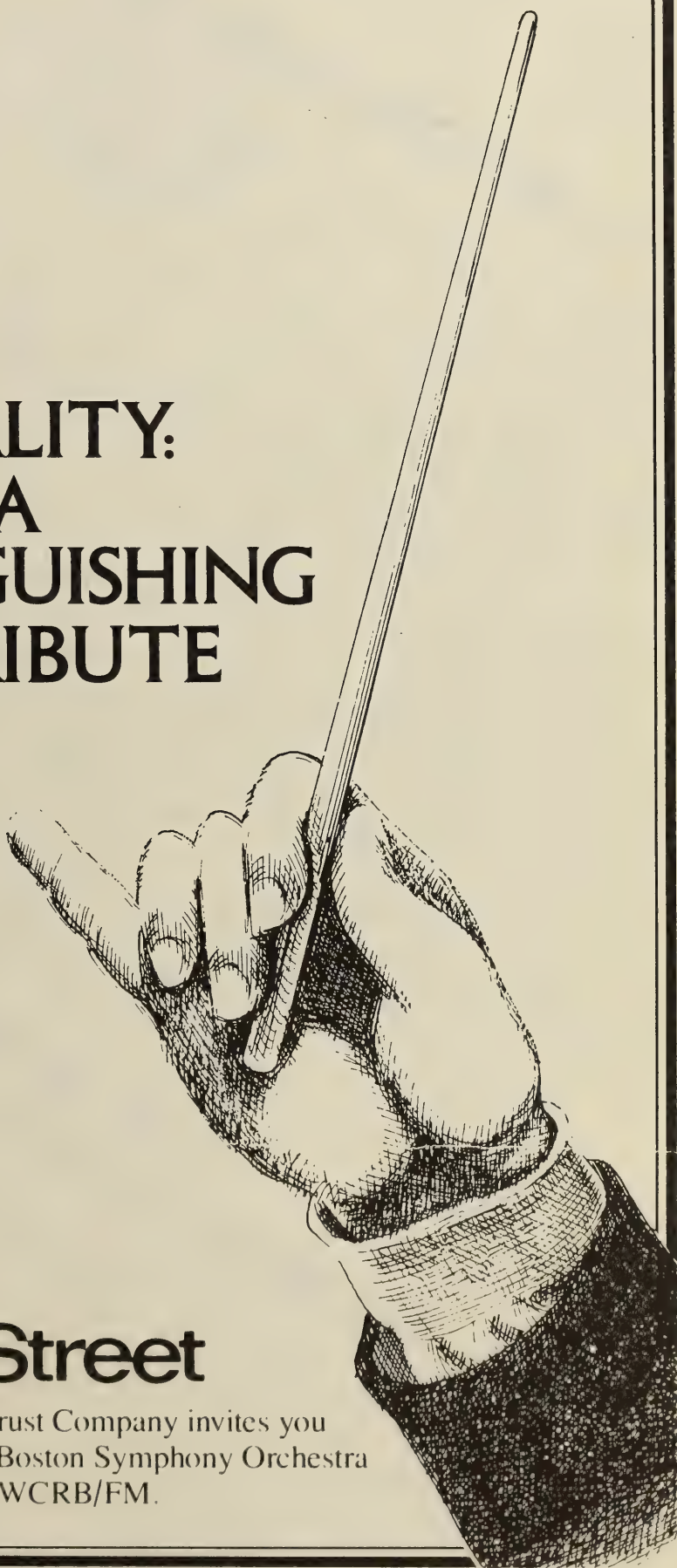
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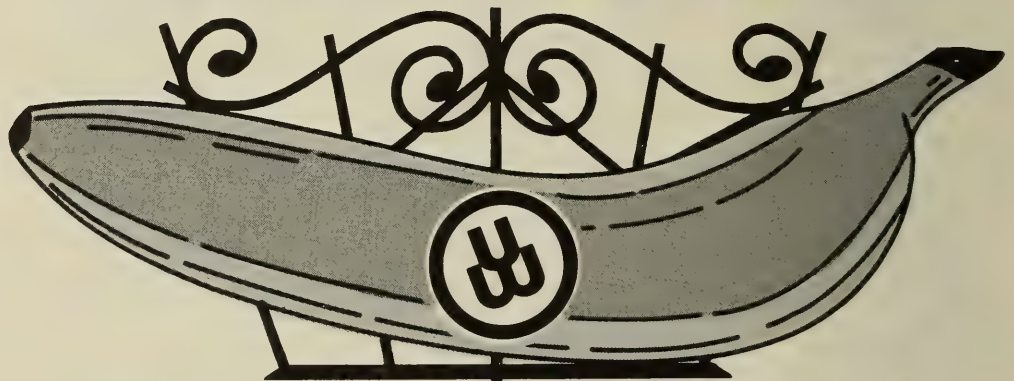
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# BSO

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## The BSO and China (continued)

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As part of the continuing cultural exchange between the Boston Symphony Orchestra and the People's Republic of China, Seiji Ozawa has been asked to return there to lead several performances of Beethoven's Ninth Symphony with the Peking Central Philharmonic Orchestra. These will be the first performances of the Ninth with Chinese chorus and soloists singing in Chinese, and the event will be carried live to Japan via satellite transmission. A documentary film crew from Boston's WNAC-TV/Channel 7 will be on hand, and a one-hour special is planned for airing in Boston, New York, and Los Angeles.

Joining Music Director Ozawa on this venture will be BSO concertmaster Joseph Silverstein as well as principals including Jules Eskin and Sherman Walt, all of whom will assist in rehearsals for the symphony and will lead master classes. The Boston Symphony delegation departs for Tokyo on 22 December, arrives in Peking on 25 December, and leaves China on 31 December.

Funding for the trip has been provided in the form of a special grant from the Mobil Oil Corporation.

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## BSO to Perform Gluck's "Orfeo"

---

The program for Thursday, 27 March (Thursday 'B' series), Friday and Saturday, 28 and 29 March, and Tuesday, 1 April (Tuesday 'C') will be a concert performance of Gluck's *Orfeo ed Euridice*, featuring mezzo-soprano Jan DeGaetani as Orfeo, soprano Margaret Marshall as Euridice, soprano Elizabeth Knighton as Amore, and John Oliver's Tanglewood Festival Chorus, all conducted by George Cleve.

Good seats in all price ranges are still available for the three-concert Thursday 'B' series, which begins on 17 January with the first BSO performance of Dvořák's *Stabat Mater*, continues on 21 February with a program featuring the Boston premiere of Donald Martino's Piano Concerto, and concludes on 27 March with *Orfeo*. Consider a holiday gift subscription to this series, and turn some friends into BSO subscribers.

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## BSO on Record

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Several new Boston Symphony recordings conducted by Music Director Seiji Ozawa are now available. From Philips, there is Schoenberg's *Gurrelieder*, taped live during Symphony Hall performances last spring and featured Jessye Norman, James McCracken, Tatiana Troyanos, David Arnold, Kim Scown, Werner Klemperer, and John Oliver's Tanglewood Festival Chorus. New on Deutsche Grammophon are Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals* on a single disc and Tchaikovsky's complete *Swan Lake*, a three-record set.

Other recent releases on DG include a BSO recording of Respighi's *Ancient Airs and Dances* and a Boston Symphony Chamber Players recording of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern. The latter disc has just been given a feature review in the December issue of *High Fidelity*, where it is described as "an absolutely glorious recording, an absolutely ideal Christmas present."

Besides those listed above, the following recordings with Seiji Ozawa and the BSO on Deutsche Grammophon are also worth consideration for holiday giving: Bartók's *Miraculous Mandarin Suite* and *Music for Strings, Percussion, and Celesta*; Berlioz's *Romeo and Juliet*; the Brahms First and Mahler First symphonies; Rimsky-Korsakov's *Scheherazade*; and Tchaikovsky's Symphony No. 5. Available from Philips, with Colin Davis leading the BSO, are the award-winning set of seven Sibelius symphonies (also available separately) and a single disc coupling Mendelssohn's *Italian Symphony* with excerpts from his *Midsummer Night's Dream* music.

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## BSO Guest Artists on WGBH

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Last spring, *The Orchestra* on WGBH-FM-89.7 featured interviews by Robert J. Lurtsema with members of the Boston Symphony Orchestra and staff. This year, guest artists with the BSO will be featured in a series of live interviews: those scheduled include guest conductor Leonard Slatkin on Friday, 4 January from 11 to noon, and, together on Thursday, 17 January at the same hour, mezzo-soprano Jan DeGaetani and baritone Benjamin Luxon.

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## Corrigenda

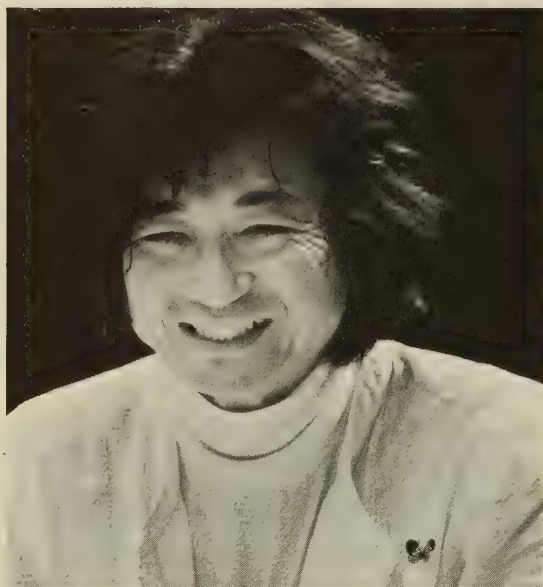
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Seiji Ozawa and the Boston Symphony will record Holst's *The Planets* not for CBS records, as stated in last week's program book, but for Philips records.

Last week's program book also stated that Murray Perahia played his own cadenzas in the Mozart D-Minor Concerto. In fact, only the last movement cadenza was Mr. Perahia's; the first-movement cadenza was by Beethoven.



## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1963, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, remaining Honorary Conductor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony on Deutsche Grammophon include works of Bartók, Berlioz, Brahms, Ives, Mahler, and Ravel, with works of Berg, Stravinsky, Takemitsu, and a complete Tchaikovsky *Swan Lake* forthcoming. For New World records, Mr. Ozawa and the Orchestra have recorded works of Charles Tomlinson Griffes and Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd*.



## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

\* Bo Youp Hwang

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

\* Participating in a system of rotated seating  
within each string section.

### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

\* Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E flat clarinet*

### Bass Clarinet

Craig Nordstrom

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Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

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Richard Plaster

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Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

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Andre Come

Rolf Smedvig

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Ronald Barron

Norman Bolter

Gordon Hallberg

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Chester Schmitz

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Ninety-Ninth Season, 1979-80

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Thursday, 6 December at 8

Friday, 7 December at 2

Saturday, 8 December at 8

**SEIJI OZAWA** conducting

BEETHOVEN

Violin Concerto in D, Opus 61

Allegro ma non troppo

Larghetto

Rondo: Allegro

ITZHAK PERLMAN

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INTERMISSION

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STRAVINSKY

Le Sacre du printemps

(The Rite of Spring)

Part I: The Adoration of the Earth

Introduction—Auguries of spring (Dances of the young girls)—Mock abduction—Spring Khorovod (Round dance)—Games of the rival clans—Procession of the wise elder—Adoration of the earth (wise elder)—Dance of the earth

Part II: The Sacrifice

Introduction—Mystical circles of the young girls—Glorification of the chosen victim—The summoning of the ancients—Ritual of the ancients—Sacrificial dance (the chosen victim)

Thursday's and Saturday's concerts will end about 9:50 and Friday's about 3:50.

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Baldwin piano

Program materials for the Pre-Symphony Chamber Concert begin on page 50.

Saturday's concert is being filmed for future telecast and occasional shots of the audience may be included.

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**Seiji Ozawa**, *Music Director*

Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season, 1979-80

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Tuesday, 11 December at 8

**SEIJI OZAWA** conducting

STRAVINSKY                      Ode in three parts, for orchestra  
   Eulogy  
   Eclogue  
   Epitaph

STRAVINSKY                      Concerto in D for violin and orchestra  
   Toccata  
   Aria I  
   Aria II  
   Capriccio

ITZHAK PERLMAN

---

INTERMISSION

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STRAVINSKY                      Le Sacre du printemps  
   (The Rite of Spring)  
   Part I: The Adoration of the Earth  
   Introduction—Auguries of spring (Dances of the  
   young girls)—Mock abduction—Spring Khorovod  
   (Round dance)—Games of the rival clans—Pro-  
   cession of the wise elder—Adoration of the earth  
   (wise elder)—Dance of the earth  
   Part II: The Sacrifice  
   Introduction—Mystical circles of the young girls—  
   Glorification of the chosen victim—The summon-  
   ing of the ancients—Ritual of the ancients—  
   Sacrificial dance (the chosen victim)

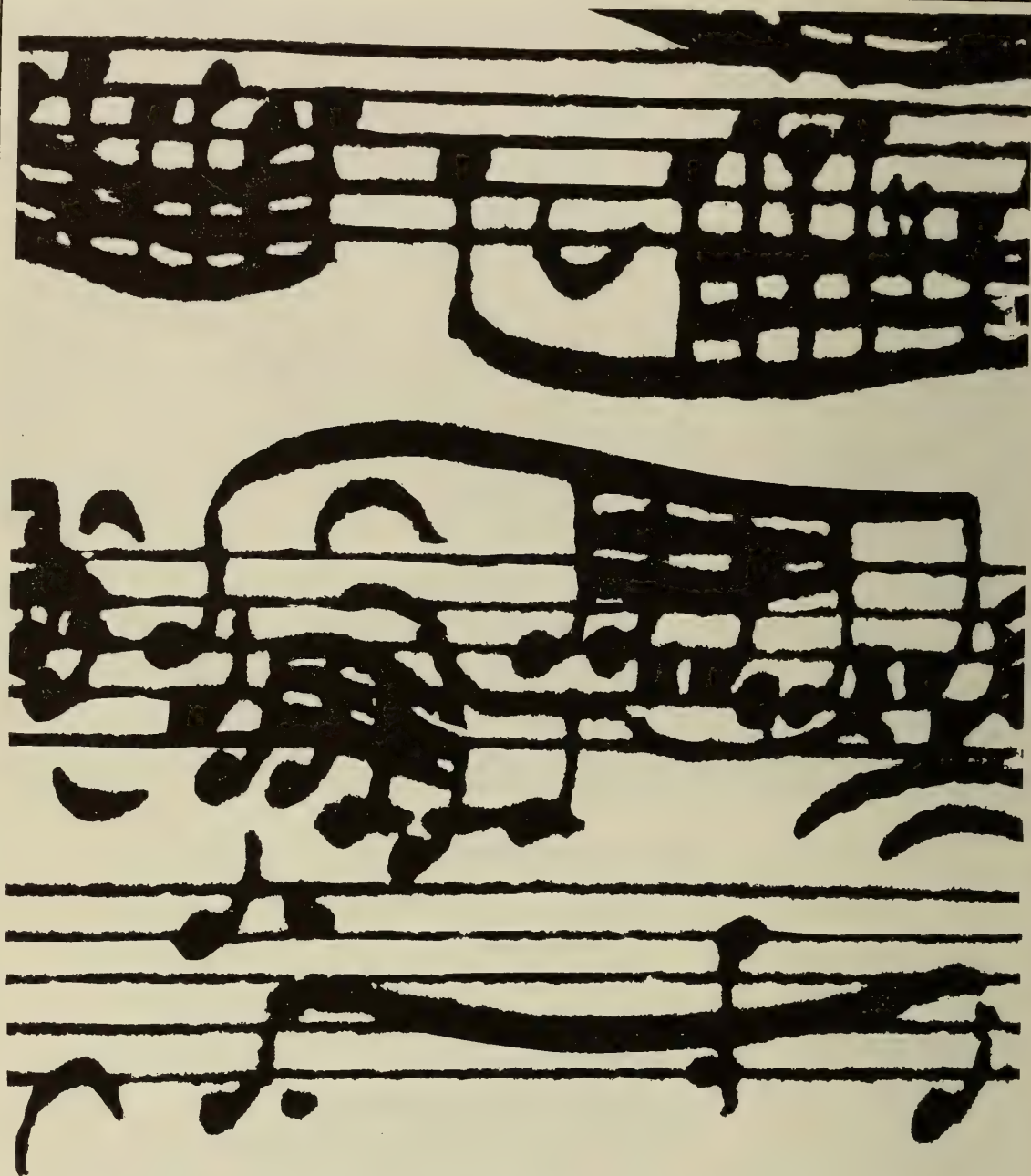
Program notes for this concert begin on page 27.

Tonight's concert will end about 9:40.

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Baldwin piano





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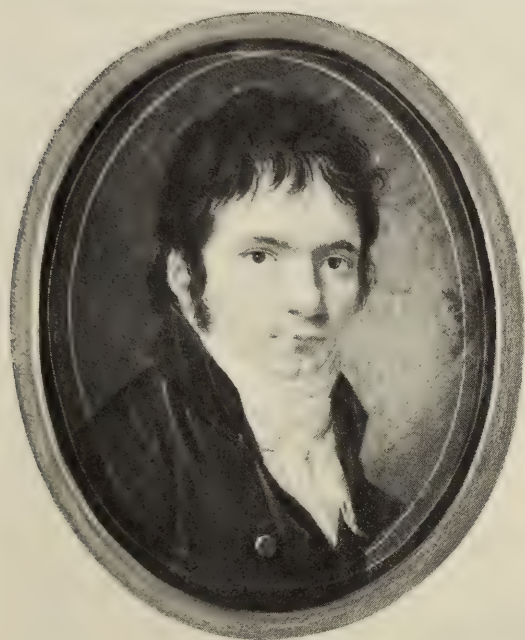
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## Ludwig van Beethoven

### Violin Concerto in D, Opus 61

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Ludwig van Beethoven was born in Bonn, probably on 16 December 1770 (his baptismal certificate is dated 17 December 1770, but Beethoven went through life claiming to have been born in 1772, or else refusing to discuss the matter at all) and died in Vienna on 26 March 1827. He completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on 23 December of that year. August Fries played an early Boston performance of the first movement only on 22 November 1853. The first performances by the Boston Symphony Orchestra were given in January 1884: Louis Schmidt, Jr., was soloist and Georg

Henschel the conductor. It has also been played at BSO concerts by Franz Kneisel under Wilhelm Gericke and Emil Paur; by Franz Ondricek and Carl Halir under Paur; by Willy Burmester with Franz Kneisel conducting; Lady Hallé, Fritz Kreisler, Hugo Heermann, Olive Mead, Eugène Ysaÿe, and Willy Hess with Gericke; Hess, Kreisler, Anton Witek, Albert Spalding, and Efrem Zimbalist with Karl Muck; Hess, Mischa Elman, and Witek under Max Fiedler; Witek with Ernst Schmidt; Jascha Heifetz with Henri Rabaud; Kreisler, Richard Burgin, Carl Flesch, and Berl Senofsky with Pierre Monteux; Burgin, Joseph Szigeti, Zimbalist, Heifetz, Yehudi Menuhin, Spalding, and Ginette Neveu with Serge Koussevitzky; Heifetz, Isaac Stern, Zino Francescatti, Wolfgang Schneiderhan, Leonid Kogan, and Erica Morini with Charles Munch; Stern, Menuhin, and Joseph Silverstein with Erich Leinsdorf; Stern with Max Rudolf; Itzhak Perlman with William Steinberg; Francescatti with Michael Tilson Thomas; Sidney Harth with Stanislaw Skrowaczewski; and, most recently in Symphony Hall, in April 1975, Isaac Stern with Seiji Ozawa. The most recent BSO performance was Joseph Silverstein's, at Tanglewood in July 1977, Klaus Tennstedt conducting. In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. At the present performances, Itzhak Perlman plays the cadenzas by Fritz Kreisler.

Like Mozart and Beethoven before him, Franz Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, he was playing violin solos at five, and as early as 11 April 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off to much of Europe, beginning with a three-year tour through South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland—Amsterdam, Delft, Leyden, Rotterdam, Utrecht, The Hague, Haarlem, and Dortrecht—Frankfurt-am-Main, and Prague.



Throughout these days, the boy carried with him a leather-bound volume onto which he inscribed the words "*Stammbuch für Franz Joseph Clement, gewidmet zum ewigen Andenken seiner Reisen. 1789. München, den 31. August.* (Album of Franz Joseph Clement, dedicated to the eternal remembrance of his travels. 1789. Munich, 31 August)." In this 415-page book appear the signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, music directors, and composers, including J.P. Salomon and Franz Joseph Haydn (who expressed his admiration with a musical setting of the words "*Consummatum est*"); the violinist Giovanni Battista Viotti, with whom Clement engaged in a sort of musical contest at a Vienna concert on 20 March 1793; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."



*F. J. Clement*  
*de Vienne*  
*Virtuoso du Violon*  
*à l'age de 8 ans.*

*Wm. H. Jeff 1799*

The eight-year-old Franz Clement

It is for his somewhat later association with Beethoven that Clement's name is best known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist, and from 1802 until 1811 he was conductor and concertmaster at Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions (on another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide). Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, "*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*" It seems that Beethoven completed the concerto barely in time for the premiere on 23 December 1806, a concert which also included music of Méhul, Mozart, Cherubini, and Handel: Clement reportedly performed the solo part *a vista*, at sight. But this did not prevent the undaunted violinist from interpolating, between the two halves of the concerto (!), a piece of his own played with his instrument held upside down.

Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of 8 January 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on 27 May 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Itzhak Perlman plays the Kreisler cadenzas at the present performances.)

The immediate post-premiere history of the piece is mainly that of its publication. In April of 1807 the pianist-turned-publisher Muzio Clementi visited Beethoven in Vienna to secure the English printing rights to a batch of compositions the composer had recently completed. Besides the Violin Concerto, these included the Fourth Piano Concerto and Fourth Symphony, the three Razumovsky quartets, and the *Coriolan* Overture. At Clementi's request, Beethoven agreed also to produce a piano version of the Violin Concerto, since this would obviously appeal to a wider market. Clementi closed the deal a happy businessman, feeling that he had gotten away cheap at a cost for the whole lot of two hundred pounds sterling (of which, incidentally, Beethoven received not a penny before the end of 1809). What Clementi did not know, however, was that the composer was planning to offer this same group of works, including the piano arrangement, to several other publishing houses: within a week of signing Clementi's contract on 20 April 1807, Beethoven had letters off to Nikolaus Simrock in Bonn and Ignaz Pleyel in Paris, and that June he was negotiating with the Bureau des Arts et d'Industrie in Vienna as well. It was actually the last-

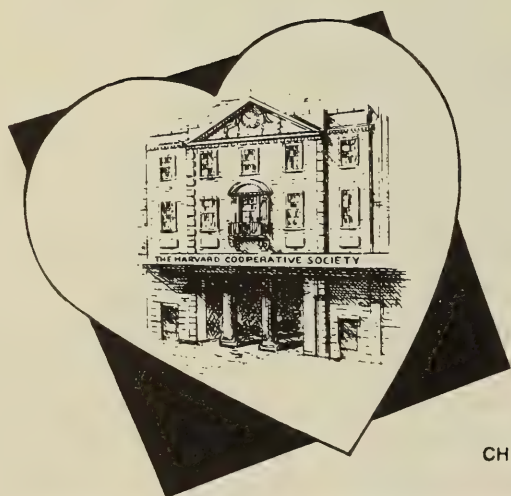


named firm that was first to print both forms of the concerto, in August of 1808, the violin version now being dedicated to Beethoven's long-time friend Stephan von Breuning and the piano version to Julie von Breuning, the latter's wife of several months, daughter of a Viennese physician, Gerhard von Vering, in whom Beethoven expressed confidence, and an excellent pianist who, unfortunately, died the following March. Clementi's London editions of the concerto did not appear until the late summer of 1810.\*

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April of 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmo-

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\*Regarding the piano arrangement of the Violin Concerto, just a word. It seems clear that Beethoven agreed to Clementi's suggestion simply because it might mean good business, and in making the arrangement he simply added some left-hand chords and figurations to a right-hand part which adds a minimal but necessary amount of embellishment to the original violin line. Musically, the result is not convincing: though a certain lack of exclusively idiomatic violin writing allows for a reasonable transfer of the solo part to the piano, the result is hardly pianistic and the wonderful sound contrast between solo violin and orchestra is mostly lost. The piano part sounds particularly weak, too, given the four pianistic cadenzas Beethoven has provided for this version of the work: a startlingly obtrusive one in the first movement (one which features a prominent dialogue between soloist and obbligato timpani!), one connecting the larghetto and rondo (which does at least give us some idea of what Beethoven wanted at this point), and *two* in the finale (the first again somewhat obtrusive, and heard before the second statement of the rondo theme, the last in the expected place near the close of the movement).



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sphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, incorporating a notable sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's concerto doubtless reflect something of Franz Clement's particular abilities as a violinist. By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that



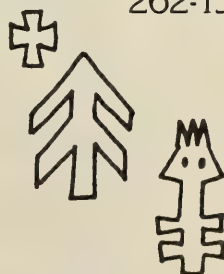
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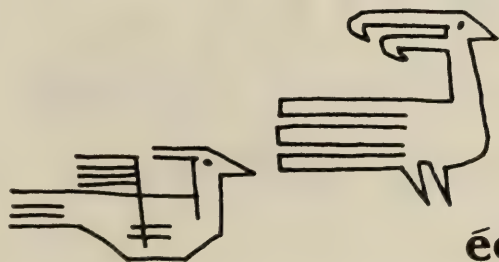
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Beethoven's concerto is lacking in the virtuoso element, something which we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort. And of size, breadth, and nobility the Beethoven Violin Concerto lacks nothing: it can run nearly as long as the Brahms Second Piano Concerto, the longest concerto in the repertory, and the particular combination in its twenty-five-minute first movement of lyricism, grandeur, and Beethovenian inevitability is both singular and extraordinary.

The first movement begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding dolce in the winds and offering as much melody in the space of eight measures as one might wish. Then the drumbeat figure returns, heard now in the violins on an ambiguous pitch and leading to two important transitional ideas: a simple ascending scale heard over quiet string tremolos, and then a fierce, fortissimo outburst which grows from those tremolos and which adds a new, more pointed character to the music heard thus far. For now, however, this is subdued and leads quietly to the second theme, another simple, melodic strain



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in the winds, closely related to the opening idea and to which the drumstroke figure in the violins adds an ominous undercurrent. This is restated by the violins, the drumbeat idea continuing in brass and timpani, the lower strings adding an accompanimental triplet figuration. This grows into a broadly majestic closing idea for full orchestra, again closely related in contour and rhythm to the principal tunes heard earlier, and we are finally ready for the entrance of the violin soloist.

All of this is detailed here at some length because an appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The soloist's thematic exposition closes with a series of extended trills, against which the drumbeat figure is subtly reintroduced. But now, to reinforce the dark-light/rhythmic-melodic contrast, Beethoven takes things a step beyond the "normal" double exposition of a classical concerto. The fortissimo transitional idea, held in reserve since its initial occurrence, brings back yet another restatement of the second theme, the drumbeat idea quite prominent through the full orchestral texture. This continues as it had originally into the majestic closing idea for full

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orchestra, which only now prepares the development section with a modulation into C major. The soloist resumes with a passage paralleling the original earlier entrance, and the music again takes on a predominantly lyric cast, the development's central G-minor episode allowing the tender, gentle sort of musical expression for which Franz Clement was known. The recapitulation brings a forceful, sweeping statement of the main theme for full orchestra. Once again the drumbeats are absent from the second theme, but it is the fortissimo transitional idea that prepares us for the soloist's cadenza, following which a hushed re-appearance of the second theme brings the movement to a close.

The slow movement is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds (flute and trumpets are silent in this movement), and then the soloist reenters to reflect upon and reinterpret what has been heard, its full mid- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and forte, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the larghetto; among its happy touches are the outdoorsy fanfares which connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes played by the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill by the soloist brings a quiet restatement of the rondo theme in an extraordinarily distant key (A flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel

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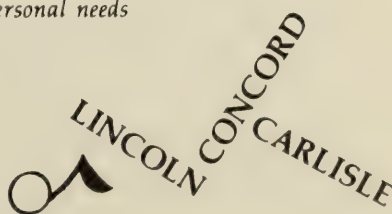


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The standard biography of Beethoven is the nineteenth-century one by Thayer, revised and edited by Elliot Forbes for Princeton University Press and available in paperback. Maynard Solomon's recent biography of the composer is thorough, interesting, and provocative, with an excellent bibliography (Schirmer paperback). Donald Francis Tovey's essay on the Violin Concerto is excellent and may be found in the third volume of his *Essays in Musical Analysis* (Oxford University Press paperback).

There are several excellent recordings of the Violin Concerto, among which I strongly recommend Henryk Szeryng's performance with Bernard Haitink and the Amsterdam Concertgebouw (Philips) and David Oistrakh's with André Cluytens and the French National Radio Orchestra (Angel). The Szeryng performance has Joseph Joachim's modest and poetic cadenzas. The Fritz Kreisler cadenzas played by Oistrakh seem somehow overlong, though, for his otherwise beautifully lyric account of the piece. Nathan Milstein offers a very good performance with Erich Leinsdorf and the Philharmonia Orchestra (Angel), but the one by Christian Ferras, Herbert von Karajan, and the Berlin Philharmonic is rather meandering and borders on somnambulism in the first movement (DG). Bruno Walter and the Columbia Symphony provide a wonderful orchestral framework for the not entirely reliable playing of Zino Francescatti (*Odyssey*); better to seek out Walter's historic 1932 account with Joseph Szigeti (available in a six-record Szigeti set from Columbia). At its budget price, the poetic and flexible performance by Yehudi Menuhin, Wilhelm Furtwängler, and the Philharmonia Orchestra is not only the best value, but even worth picking up if you've already got another, more modern-sounding recording (Seraphim), and the somewhat driven but still impressive performance by Jascha Heifetz, Arturo Toscanini, and the NBC Symphony is another important historic document (RCA). Heifetz recorded the concerto again later with Charles Munch and the Boston Symphony, but I have not heard that performance (RCA). For those curious about the piano version of the concerto, there are two recordings readily available: Daniel Barenboim's with the English Chamber Orchestra (DG), and Peter Serkin's with Seiji Ozawa and the New Philharmonia Orchestra (RCA).

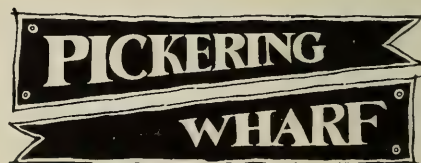
—M.M.



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The following essay serves as an introduction to the all-Stravinsky program of Tuesday, 11 December, and program notes for that concert follow immediately. Thursday, Friday, and Saturday concertgoers may turn to the program note for *Le Sacre du printemps*, which begins on page 39.

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## Igor Stravinsky

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Igor Stravinsky shared with his friend and occasional collaborator Pablo Picasso the type of mind that sought out and explored ever new artistic realms—to such an extent, in fact, that both men were accused at times of lacking an individual style, of moving modishly from one artistic “line” to another. In both cases their careers lasted for many decades, during which the world of art and music was surprised by several unexpected twists and turns of artistic approach. It is also perhaps true that they both had their greatest influence in the first half of their long careers; however significant individual works of the last decades may have been aesthetically, they never had the kind of earth-shaking effect that Picasso’s *Les demoiselles d’Avignon* or Stravinsky’s *Le Sacre du printemps*\* had.

Stravinsky’s earliest mature compositions (following such traditional student fodder as a conservative but highly fluent symphony composed while he was studying with Rimsky-Korsakov) were composed for Diaghilev’s Russian Ballet, which meant premieres in Paris and European fame almost overnight if the work scored a success. And successes he had—one after another: *The Firebird*, *Petrushka*, *Le Sacre du printemps*, each more daring than the last, each extending the language of western art music by several degrees. These large-scale ballets requiring elaborate sets and huge orchestras were the last works Stravinsky was to compose of that size (although he did begin a version of *Les Noces* for large orchestra, but finally finished it with a smaller and very different instrumental ensemble).

World War I, first of all, then general economic conditions and the composer’s own growing interest in using smaller ensembles induced him to turn quite dramatically from the very large scores of the pre-war years to new genres after the war. This change went hand in hand with what was perceived as a major stylistic about-face, as if Stravinsky were perversely turning his back on the style and the audience he had cultivated so successfully in the earlier years. During the three decades from 1920 to 1950, Stravinsky was often set up (along with Hindemith) as the great opponent of the new atonal sounds emanating from Vienna, although Stravinsky’s tonality was always highly idiosyncratic and was recreated afresh in any given piece. Still, if the critics felt that Schoenberg and company were destroying the traditions of western music with their new “systems,” they could always hail Stravinsky as the “neo-classical” composer who showed that tonality had not yet wrung itself dry.

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\*In one of his many “conversations” with Robert Craft (*Expositions and Developments*, 1962), Stravinsky discussed the problem of the title: “At this time [during the extended discussions with designer Nicholas Roerich before the actual composition had been started], incidentally, our title for the ballet was *Vesna Sviasschennaia*—*Sacred Spring* or *Holy Spring*. *Le Sacre du printemps*, Bakst’s title, was good only in French. In English, ‘The Coronation of Spring’ is closer to my original meaning than ‘The Rite of Spring.’” In his last years, Stravinsky preferred the French title as the “official” title of the work.




"Neo-classical" was the term most frequently employed by friendly critics to describe Stravinsky's music during these middle decades of his life, especially after he had adapted some music by Pergolesi into the ballet *Pulcinella* and followed it with a series of works over the years that suggested "classical" inspiration: the Sonata for piano, *Oedipus Rex*, *Apollo*, the Symphony of Psalms, the Violin Concerto, the Symphony in C, and *The Rake's Progress*. The trouble is that the "classical" part of "neo-classical" has to be interpreted in an entirely different way if it is going to be applied sensibly to such a diverse collection of pieces. Stravinsky did learn a lot about "old" music over the years, and it sometimes suggested compositional procedures to try, but he certainly did not set out simply to recreate, say, the Classical style of Haydn, Mozart, and Beethoven. A more appropriate term might be "neo-Baroque," since many of the new works make more or less specific obeisance to Baroque forms or gestures; or, perhaps, more generally "neo-polyphonic," since Stravinsky became progressively more interested in the contrapuntal workings of musical lines.

The biggest surprise to observers of Stravinsky's career came after the completion of his most overtly "neo-classical" score, *The Rake's Progress* (modeled in many respects on *Don Giovanni*), when he suddenly (as it appeared) embraced the Schoenbergian system of serialism—though, characteristically, always using it in a way quite different from Schoenberg. Actually, the final serial phase of his career can be seen (with the excellence of hindsight) to have developed quite normally out of Stravinsky's polyphonic concerns, which he once again carried to a logical conclusion. But since none of the works on this program comes from the last period, we need not deal with it any further here.

The three Stravinsky works included in the present concert are presented in reverse chronological order, from the smallest to the largest; the rather extended summary of the composer's career given above was therefore necessary to allow us to place the individual works in context.

—Steven Ledbetter



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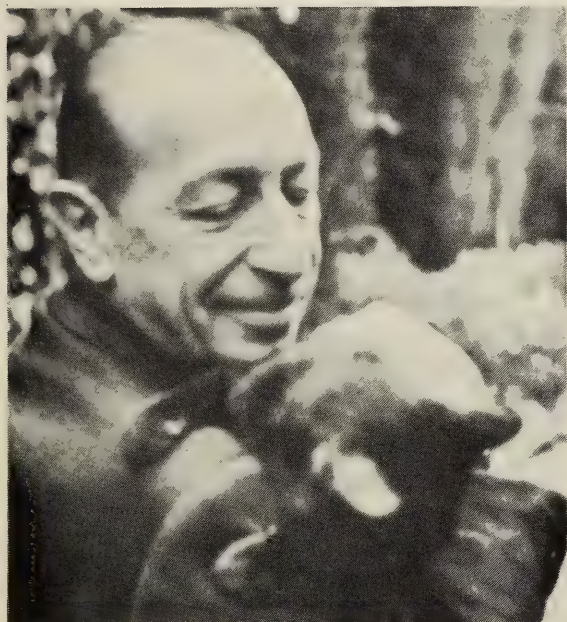
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## Igor Stravinsky

Ode in three parts, for orchestra



Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971. The second movement of the Ode was composed early in 1943 for an abortive film project; Stravinsky completed the Ode as it stands today on commission from Serge Koussevitzky as a memorial to his wife Natalie, who had died the previous year. The score was completed on 25 June 1943, and the work received its first performance on 8 October of that year, with Serge Koussevitzky conducting the Boston Symphony Orchestra. Since then it has also been conducted here by the composer and, most recently, in 1968 by

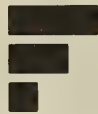
Erich Leinsdorf; Aaron Copland led the most recent BSO reading at the Berkshire Music Festival, also in 1968. The score calls for three flutes (the third doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Hollywood in the '30s and '40s offered many European composers a refuge from the political crises and later the combats of Europe, while still allowing them to support themselves by composing for the films; quite a number of middle-European composers—including Erich Wolfgang Korngold, Max Steiner, and Miklos Rozsa—succeeded in the new milieu. Two of the greatest composers living in the Los Angeles area (ironically, the two leading figures of the opposing “tonal” and “atonal” schools) were courted by the films, but without lasting collaboration. Irving Thalberg wanted Schoenberg to write a score (in the style of his early *Verklärte Nacht*) for a film version of Pearl Buck's novel *The Good Earth*; when Schoenberg quoted a fee of \$50,000, Thalberg lost interest.

Stravinsky actually composed music on at least four separate occasions with the intention of using it in films, but in each case the material finally found its way into a concert work. The second movement of the Ode, entitled *Eclogue*, was such a case. Orson Welles had encouraged Stravinsky to write the score for his film *Jane Eyre*; the composer actually produced a lively 6/8 movement featuring horn calls to depict a hunting scene when he withdrew from the project (Welles turned to his regular composer, Bernard Herrmann, who had already won Academy Awards for his scores to Welles's earlier films, *Citizen Kane* and *All That Money Can Buy*). But Stravinsky's *Eclogue* remains, a striking and unusual passage in the composer's output because it actually sounds like “movie music.” (I say this not in derision, but in recognition of the fact that scores for the films are nearly always stylistically conservative; that was certainly true of the Korngold-Steiner-Rozsa productions of those years). When Serge Koussevitzky approached Stravinsky with a commission for a piece in memory of his late wife Natalie, Stravinsky took the unused film scene, retitled it *Eclogue*, and added



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slower movements before and after with the titles *Eulogy* and *Epitaph* to complete the new score.

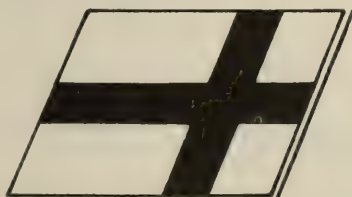
In the *Eulogy* Stravinsky deploys the various families of the orchestra separately so that first one, then another has either the freely fugal main material or the rhythmic accompaniments. The *Eclogue*, with its steady 6/8 meter (only twice broken by insertions of a measure in 9/8), regular phrase structures, and relative harmonic simplicity (based on horn call patterns), gives a lively sense of the outdoors and of the chase, a musical conception that reveals its pictorial origins. For the BSO program book of the first performance, Stravinsky managed to invent a more appropriate explanation for the "outdoorsy" quality of the music: he called the movement a *concert champêtre* or open-air concert which, he said, Natalie Koussevitzky had loved and her husband had so successfully established at Tanglewood. The final *Epitaph* returns to the greater sobriety of the opening movement; the overlapping and alternating statements of different instrumental bodies recall one of Stravinsky's most original works, the *Symphonies of Wind Instruments*.

The first performance of the Ode was not auspicious; Stravinsky himself called the performance "catastrophic." A trumpet player read one of the parts in the wrong key, and there were errors in the copying of parts, with two systems of the score copied into one. Stravinsky recalled, "They were played that way too, and my simple triadic piece concluded in a cacophony that would now win me new esteem at Darmstadt.\* This sudden change in harmonic style did not excite Koussevitzky's suspicion, however, and some years later he actually confided to me that he preferred 'the original versions.' "

—S.L.

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\*At the time that Stravinsky wrote these recollections (1962), Darmstadt was the center of an annual summer school for young would-be avant-garde composers taught by Karlheinz Stockhausen and others.



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## Igor Stravinsky

### Concerto in D for violin and orchestra

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Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971. The Violin Concerto was composed between mid-March and the end of September 1931 (the full orchestral score was completed on 25 September), and the first performance took place on 23 October that year with Samuel Dushkin as soloist and the composer conducting the Berlin Radio Orchestra. With Serge Koussevitzky conducting, Dushkin gave the first performances in the United States at the Boston Symphony concerts of 1 and 2 January 1932. After that it was only played here once in the next thirty years (Nathan Milstein, with Richard Burgin conducting, in 1941), but starting

in the '60s it began to be performed more frequently by Joseph Silverstein under Erich Leinsdorf, Seiji Ozawa, and Michael Tilson Thomas. The most recent performances were with Itzhak Perlman, under the direction of Seiji Ozawa, in February 1978. The orchestra consists of two flutes and piccolo, two oboes and English horn, two clarinets and high clarinet in E flat, three bassoons (third doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, bass drum, eight first and eight second violins, six violas, four cellos, and four basses.

#### Stravinsky mistrusted virtuosos:

In order to succeed they are obliged to lend themselves to the wishes of the public, the great majority of whom demand sensational effects from the player. This preoccupation naturally influences their taste, their choice of music, and their manner of treating the piece selected. How many admirable compositions, for instance, are set aside because they do not offer the player any opportunity of shining with facile brilliancy!

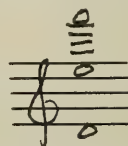
These thoughts were prompted by the suggestion made in 1931 by Willy Strecker, one of the directors of the music publisher B. Schott's Sons, that Stravinsky write something for a remarkable young violinist named Samuel Dushkin, whom Strecker admired. Dushkin was a Polish-born musician who had been adopted by an American benefactor, Blair Fairchild, and given training with Leopold Auer. Stravinsky hesitated for two reasons: he doubted that he was familiar enough with the violin to write a really virtuosic part for it, and he was afraid the usual type of "virtuoso performer" would not in any case be interested in playing his piece. A meeting with Dushkin dispelled the latter doubt: "I was very glad to find in him, besides his remarkable gifts as a born violinist, a musical culture, a delicate understanding, and—in the exercise of his profession—an abnegation that is very rare."



In the meantime, Paul Hindemith encouraged Stravinsky to undertake the work despite his lack of familiarity with the violin: this lack could be a positive advantage, Hindemith insisted, since it would prevent the solo part from turning into a rehash of other violin concertos, employing the same old runs and turns of phrase.

So Stravinsky and Dushkin began to work together; the first movement was largely composed between 11 March and 27 March 1931; the second movement was written between 7 April and 20 May, the third between 24 May and 6 June, and the finale between 12 June and 4 September. Dushkin suggested ways to make the material "violinistic," suggestions that Stravinsky rejected at least as often as he accepted them. Early in the collaboration, Dushkin recalled, at lunch in a Paris restaurant, Stravinsky

took out a piece of paper and wrote down this chord



and asked me if it

could be played. I had never seen a chord with such an enormous stretch, from the E to the top A, and I said, "No." Stravinsky said sadly, "*Quel dommage* (What a pity)." After I got home, I tried it, and to my astonishment, I found that in that register the stretch of the eleventh was relatively easy to play, and the sound fascinated me. I telephoned Stravinsky at once to tell him it could be done. When the concerto was finished, more than six months later, I understood his disappointment when I first said, "No." This chord, in a different dress, begins each of the four movements. Stravinsky himself calls it his "passport" to that concerto.



*Stravinsky with Samuel Dushkin*

As the work progressed, Stravinsky would show Dushkin the materials, little by little, as they were composed; the violinist tried them out and made suggestions as to how they might be made easier or more effective for the solo instrument.

Whenever he accepted one of my suggestions, even a simple change such as extending the range of the violin by stretching the phrase to the octave below and the octave above, Stravinsky would insist upon altering the very foundations accordingly. He behaved like an architect who if asked to change a room on the third floor had to go down to the foundation to keep the proportions of the whole structure.

The one thing Stravinsky sought to avoid throughout was the kind of flashy virtuosity of which many romantic concertos—and especially those by violinists—were made.

Once when I was particularly pleased with the way I had arranged a brilliant violinistic passage and tried to insist on his keeping it, he said: "You remind me of a salesman at the Galleries Lafayette. You say, 'Isn't this brilliant, isn't this exquisite, look at the beautiful colors, everybody's wearing it.' I say, 'Yes, it is brilliant, it is beautiful, everyone is wearing it—I don't want it.'"

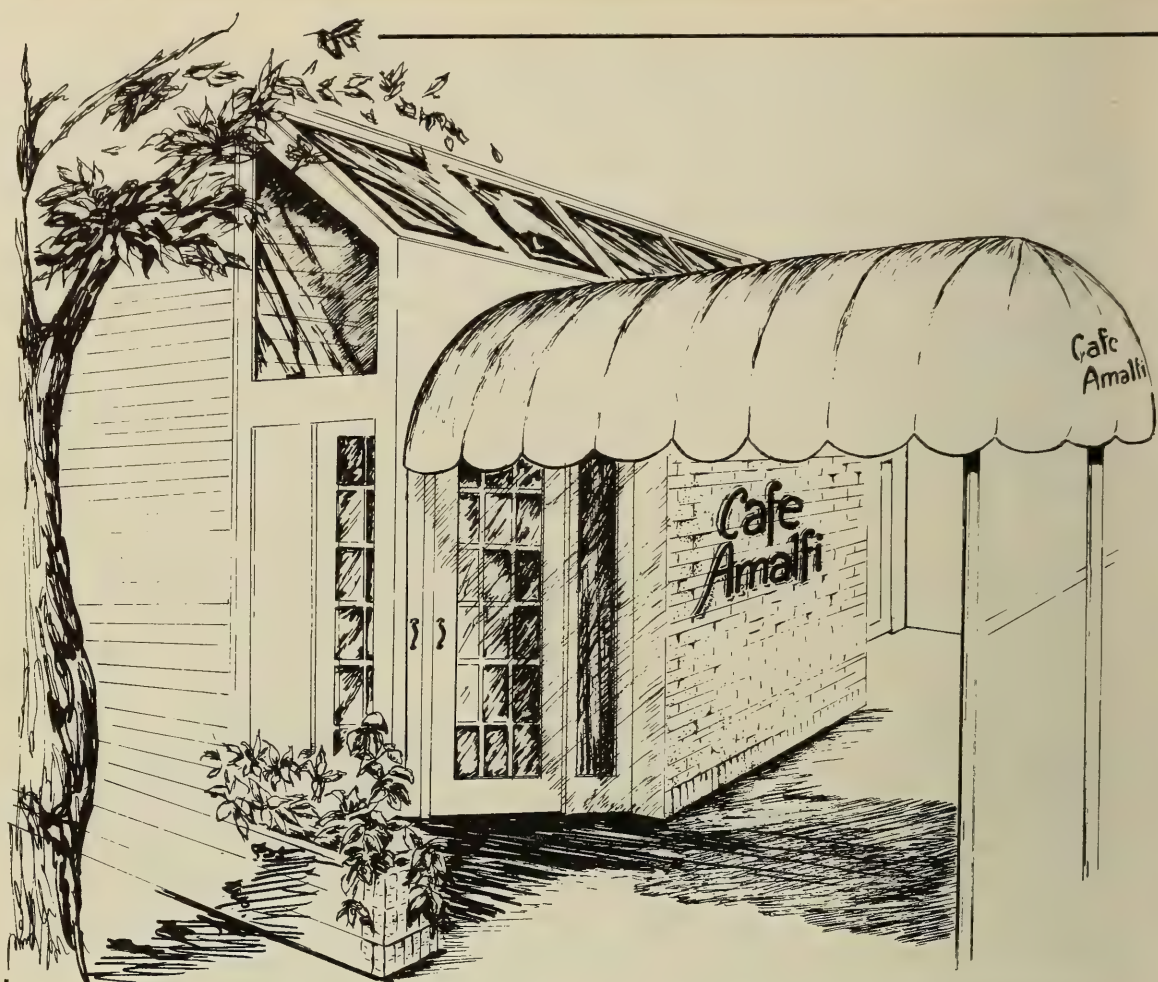
Despite Dushkin's assistance, the resulting concerto is unmistakably Stravinsky's own. In the opening Toccata, the parts of woodwinds and brass predominate so thoroughly and to such bright effect that one is tempted to think that Stravinsky completely omitted the upper strings (as he did in the *Symphony of Psalms* the year earlier) to allow the soloist to stand out. Actually the orchestra is quite large (including all the strings), but Stravinsky scores the solo violin in a wide variety of chamber-music groupings. The result is thus less like a grand romantic concerto, in which the soloist is the David pitted against an orchestral Goliath, and rather more like one of the Brandenburgs, with the soloist enjoying the role of *primus inter pares*.

As is often the case when Stravinsky is using elements of an older style in this period, he takes gestures that sound stable and solid—the turn figure in the trumpets right after the opening chords, the repeated eighth notes—and uses them in a lot of different ways, so that the expectations they raise are sometimes confirmed and sometimes denied. What is an upbeat and what is a downbeat? What meter are we in, anyway? The witty play of older stylistic clichés in a new and unexpected arrangement is one possible meaning of "neo-classic" in Stravinsky's work.

The two middle movements are both labeled "Aria," a name sometimes given by Bach to predominantly lyrical slow movements. Aria I is the minor-key lament of the concerto, but a gentle one; Aria II is the real lyric showpiece. The melodic lines have the kind of sinuous curve found in an embellished slow movement by Bach. Stravinsky himself commented that the one older concerto that might reveal an influence in his work was the Bach concerto for two violins. His predilection for instrumental pairs hinted at that in the earlier movements, especially the Toccata, but the last movement is most charmingly explicit: after the solo violin has run through duets with a bassoon, a flute, even a solo horn, the orchestra's concertmaster suddenly takes off on a solo of his own—or rather a duet with the principal soloist—thus creating the two-violin texture of the Bach concerto.

—S.L.





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## Igor Stravinsky

### Le Sacre du printemps (The Rite of Spring)

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Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June (old style) or 17 June (new style) 1882 and died in New York on 6 April 1971.

*Le Sacre du printemps* was formally commissioned by Serge Diaghilev on 8 August 1911, and Stravinsky began composing almost immediately; he finished Part I by early January 1912. He completed the sketch score on 17 November "with an unbearable toothache." The work was produced in Paris by Diaghilev's Russian Ballet under the musical direction of Pierre Monteux on 29 May 1913. Monteux also led the first performance by the Boston Symphony Orchestra in 1924 (and led the BSO in the first New York performance the same

year). Since then it has been conducted by Serge Koussevitzky, Leonard Bernstein, Igor Markevitch, Eleazar Carvalho, Erich Leinsdorf, Charles Wilson, Michael Tilson Thomas, and William Steinberg. The most recent BSO performances were in Boston and at the Berkshire Music Festival under the direction of Seiji Ozawa in 1976. The score of *Le Sacre* calls for an enormous orchestra including two piccolos, two flutes, and alto flute in G, four oboes (one doubling second English horn), English horn, three clarinets (one doubling second bass clarinet), high clarinet in E flat, bass clarinet, three bassoons (one doubling second contrabassoon), contrabassoon, eight horns (two doubling Wagner tubas), four trumpets, high trumpet in D, bass trumpet, three trombones, two tubas, five timpani (divided between two players), bass drum, tambourine, cymbals, antique cymbals, triangle, tamtam, rape guero, and strings.

Stravinsky first thought of the visual image that was to become the basis of his ballet *Le Sacre du printemps*—a scene of pagan ritual in which a chosen sacrificial virgin danced herself to death—while he was working on *The Firebird*. Although Diaghilev liked the idea and suggested that Stravinsky go ahead with it, he was temporarily sidetracked by another musical idea that turned into *Petrushka*, which got written first. Then in July 1911, Stravinsky met with the designer Nicholas Roerich on the estate of the Princess Tenichev in Smolensk; there, in the space of a few days, they laid out the entire plan of action and the titles of the dances. Roerich began designing his backdrops and costumes after some originals in the Princess's collection.

Stravinsky's own handwritten draft of the scenario can be translated as follows:

*Vesna Sviasschennaya* is a musical choreographic work. It represents pagan Russia and is unified by a single idea: the mystery and great surge of creative power of Spring. The piece has no plot, but the choreographic succession is as follows:



#### FIRST PART: THE KISS OF THE EARTH

The spring celebration. It takes place in the hills. The pipers pipe and young men tell fortunes. The old woman enters. She knows the mystery of nature and how to predict the future. Young girls with painted faces come in from the river in single file. They dance the spring dance. Games start. The Spring Khorovod [a stately round dance]. The people divide into two groups opposing each other. The holy procession of the wise old men. The oldest and wisest interrupts the spring games, which come to a stop. The people pause trembling before the great action. The old men bless the earth. *The Kiss of the Earth*. The people dance passionately on the earth, sanctifying it and becoming one with it.

#### SECOND PART: THE GREAT SACRIFICE

At night the virgins hold mysterious games, walking in circles. One of the virgins is consecrated as the victim and is twice pointed to by fate, being caught twice in the perpetual circle. The virgins honor her, the chosen one, with a marital dance. They invoke the ancestors and entrust the chosen one to the old wise men. She sacrifices herself in the presence of the old men in the great holy dance, the great sacrifice.

In the fall of 1911, Stravinsky went to Clarens, Switzerland, where he rented an apartment that included a tiny eight-by-eight-foot room containing a small upright piano (which he kept muted) for composing. There he began to work, starting with the "Auguries of spring," the section immediately following the slow introduction with that wonderfully crunchy polychord (consisting of an F-flat chord on the bottom and an E-flat seventh chord on top) reiterated in eighth-note rhythms with carefully unpredictable stresses. The music to Part I went quickly; by 7 January 1912 he had finished it, including most of the orchestration. Then he began serious work on Part II at the beginning of March.

Stravinsky's enthusiasm for the apparent novelty of his latest composition appears in a letter of 7 March to his old friend Andrei Rimsky-Korsakov, the son of his former teacher: "It is as if twenty and not two years had passed since *The Firebird* was composed." Late in April, when the Russian Ballet was in Monte Carlo, Diaghilev asked Pierre Monteux, who was to conduct the first performance of *Le Sacre*, to hear Stravinsky play through the score on the piano. Monteux recalled, "Before he got very far, I was convinced he was raving mad." But it didn't take long for the conductor to realize the unusual significance of the work, and he remained for more than half a century one of the few conductors whose performance of *Le Sacre* Stravinsky admired.

About 9 June, Stravinsky was invited to the home of Debussy's friend Louis Laloy; he arrived with a four-hand piano arrangement of *Le Sacre* and persuaded Debussy, who was also there, to play through it with him. Laloy recalled:

Sometimes humming a part that had been omitted from the arrangement, [Stravinsky] led into a welter of sound the supple, agile hands of his friend. Debussy followed without a hitch [which speaks volumes for Debussy's ability at the keyboard!] and seemed to make light of the difficulty. When they had finished, there was no question of embracing, nor even of compliments. We were dumbfounded, overwhelmed by this hurricane which had come from the depths of the ages, and which had taken life by the roots.

Rehearsals began nearly six months before the performance, sandwiched in between the tour commitments of the company. Most atypically, Stravinsky

attended very few rehearsals until just before the premiere at the end of May 1913. The choreography had been entrusted to Nijinsky, who had made a sensation dancing the title role of *Petrushka*, but whose talents as a choreographer were untested. The composer's public statements at the time expressed complete satisfaction with what Nijinsky did, but in later recollections he was much more critical:

The dancers had been rehearsing for months and they knew what they were doing, even though what they were doing often had nothing to do with the music. "I will count to forty while you play," Nijinsky would say to me, "and we will see where we come out." He could not understand that though we might at some point come out together, this did not necessarily mean we had been together on the way.

The premiere, of course, was one of the greatest scandals in the history of music. There had been little hint of it beforehand; at the dress rehearsal, attended by a large crowd of invited musicians (including Debussy and Ravel) and critics, everything had gone smoothly. But at the performance, the noise in the audience began almost as soon as the music started—a few catcalls, then more and more. Stravinsky left the hall early, in a rage:

I have never again been that angry. The music was so familiar to me; I loved it, and I could not understand why people who had not heard it wanted to protest in advance.

He never forgot the imperturbability of the conductor during the entire melee:

I was sitting in the fourth or fifth row on the right and the image of Monteux's back is more vivid in my mind today than the picture of the stage. He stood there apparently impervious and as nerveless as a crocodile. It is still almost incredible to me that he actually brought the orchestra through to the end.

Things were no calmer backstage. Diaghilev was having the house lights flipped on and off, in an attempt to quiet the audience. Nijinsky stood just offstage shouting numbers to the dancers in an attempt to keep everything together. After the performance, Stravinsky related, they were "excited, angry, disgusted and... happy." Diaghilev recognized, with the impresario's instinct for publicity, that the evening's events, however frustrating they may have been for the performers and the composer, were worth any amount of advertising. Years later Stravinsky suspected Diaghilev of having, perhaps, foreseen the possibility of such a scandal when he had first heard the piano performance of parts of the score.

Opening night, disorganized as it was, did not constitute a real setback for the ballet in Paris. The remaining performances there proceeded relatively quietly, and the company took the work to London, where it was also received with interest but less noise than in Paris. The real success of *Le Sacre*, however, came almost a year later, when Monteux conducted the first concert performance of the score outside of Russia (Koussevitzky had given a performance in Moscow in February). This time the triumph was total. A reviewer wrote:

After the last chord there was delirium. The mass of spectators, in a fervor of adoration, screamed the name of the author, and the entire audience began to look for him. An exaltation, never to be forgotten, reigned in the hall, and the applause went on until everyone was dizzy. The reparation is complete. Paris is rehabilitated. For Igor Stravinsky, the homage of unlimited adoration.



After World War I, the Russian Ballet attempted another staging of *Le Sacre*, this time with choreography by Leonid Massine. Stravinsky preferred it to the original version, but in the end he decided that the score worked best of all as a piece of absolute music, without dancing.

Probably no single work written in the twentieth century has exercised so profound and far-reaching an effect on the art of music as *Le Sacre du printemps*. Despite all the trappings of nineteenth-century romanticism—a huge orchestra and the scenery and costumes of a classical ballet company—the piece was a breakthrough in harmony, rhythm, and texture. Though Stravinsky’s advanced, dissonant harmonies probably attracted the most attention at first (especially the “polychord” mentioned above, and the obvious lack of functional harmonic relationships), it is the rhythms of *Le Sacre* that continue to challenge and inspire. In one blow, Stravinsky destroyed the “tyranny of the bar line” that had locked so

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much romantic music into a rhythmic vise; henceforth new rhythmic possibilities were developed by composers of all types, and the results are apparent in a large part of the music of the last sixty-five years.

In earlier centuries, western music in the cultivated tradition had developed a metrical approach, with a steady, regular grouping of beats into a pattern that gave a predicable stress every two, three, or four beats. But in *Le Sacre* (and more generally, in Stravinsky), the motion grows out of added reiterations of the basic *beat*, which does not necessarily group itself into a regular pattern. (It is possible that this kind of rhythmic approach, which also affects melodic structure, grew out of the metrical freedom of Russian folksong or liturgical chant). In *Le Sacre* there are two basic ways that this additive rhythm is expressed. The simpler kind occurs in the first dance (following the Introduction to Part I), "Auguries of spring," in which the meter is written in a virtually unchanging pattern (here, 2/4) with irregular and unpredictable stresses created by dynamic accent. The more complicated and radical kind of rhythmic treatment occurs when the basic

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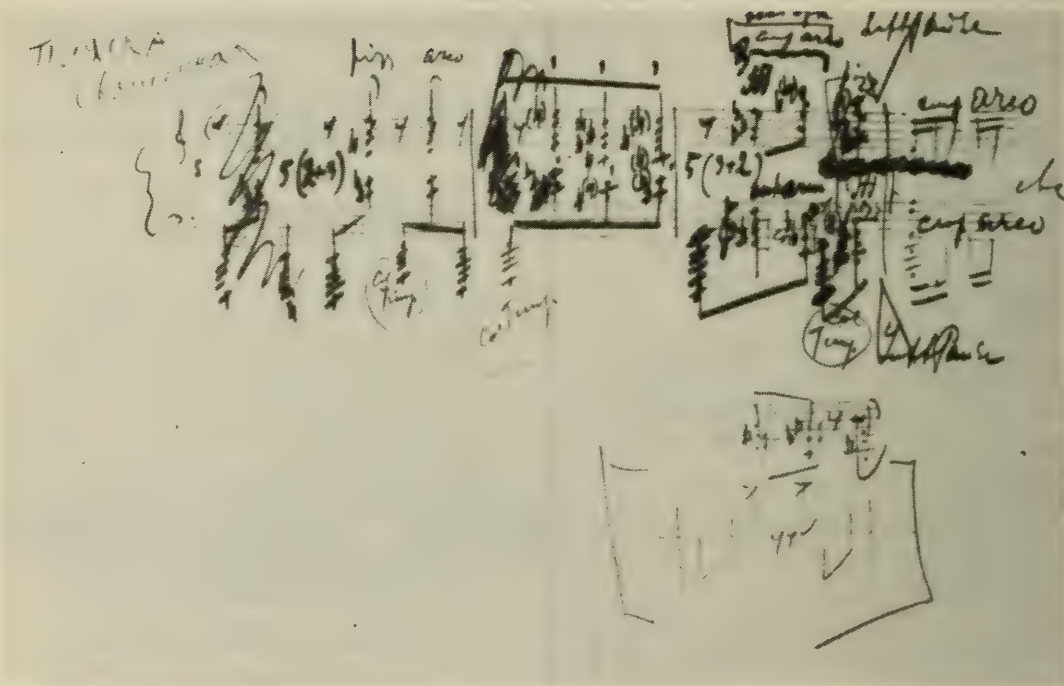
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rhythmic unit is a short note value—say an eighth note—and it is grouped in constantly changing patterns, as in the concluding “Sacrificial dance,” which was so new in rhythmic conception that Stravinsky could not find a way to write it down for a long time—though he was able to play it on the piano! Originally he wrote the passage with the basic unit of sixteenth notes (a few years later he doubled the note values to make them easier to read). The first measures of the dance are written in these meters: 3/16, 2/16, 3/16, 3/16, 2/8, 2/16, 3/16, 3/16, 2/8, 3/16, 3/16, 5/16 etc. Even within these meters as written, the expected stress on the downbeat is not always present; nothing is predictable. Stravinsky tends to alternate passages that are fairly stable rhythmically with others that are highly irregular, building to the frenetic climax of the sacrificial dance.

Some of the big moments in *Le Sacre* are built up from simultaneous ostinato patterns, overlapping in different lengths, piled up one on top of the other; the “Procession of the wise elder” is such an example—a heady, overwhelming maelstrom of sound coming to a sudden stop at the soft, subdued chords accompanying the “Adoration of the earth.” The musical “primitivism” cultivated by many composers ranging from Prokofiev (in his *Scythian Suite*) to the congenial simplicities of Carl Orff would be unthinkable without *Le Sacre*.



First draft of the “sacrificial dance” music

Critics railed that this incomprehensible composition signified the destruction of all that the word "music" had meant. Composers were overwhelmed, and had to come to grips with it. Stravinsky himself never wrote another piece remotely like it; the grandeur, the color, the energy of *Le Sacre* have never been surpassed. Recent years have seen more and more interest in serious (which, alas, usually means "unreadable") analyses of the score, to find the key that really holds this extraordinary work together. To what extent is there a unifying element provided by all the folklike melodic fragments that, time and again, outline or fill in the interval of a fourth? How do the changes in orchestration or the rhythmic shaping affect our perceptions of the structure? And what about the harmony? Can it be explained at all by traditional methods? What do new methods tell us? That *Le Sacre* is a unified masterpiece of twentieth-century music no one today doubts, but the way the elements operate to create that unity are still mysterious. Stravinsky himself was not interested in theorizing (of course, he didn't need to—he had composed the piece, and that's enough for anyone):

I was guided by no system whatever in *Le Sacre du printemps*. When I think of the other composers of that time who interest me —Berg, who is synthetic (in the best sense), Webern, who is analytic, and Schoenberg, who is both—how much more *theoretical* their music seems than *Le Sacre*; and these composers were supported by a great tradition, whereas very little immediate tradition lies behind *Le Sacre du printemps*. I had only my ear to help me. I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed.

—S.L.



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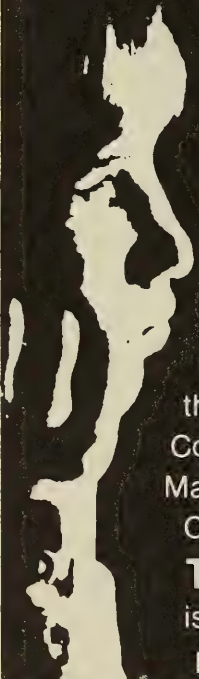
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### ... and More...

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Stravinsky is without any doubt the best-documented composer of the twentieth century. Quite aside from the many books and articles that were written about him in all stages of his career, he himself and his amanuensis Robert Craft had a cottage industry of no mean size in memoirs, conversations, reprinted articles, and other Stravinskiana. The most convenient brief survey of Stravinsky's life and works is the volume by Francis Routh in the Master Musicians series (Littlefield paperback), although it suffers from the standardized format of the series (which deals with the works by genre in individual chapters) since Stravinsky's development often involved work on several different types of music in close proximity. Eric Walter White has produced a catalogue of Stravinsky's output, prefaced by a short biography, in *Stravinsky: The Composer and His Works* (University of California). The most recent (and most large-scaled) study is an indispensable, fascinating, and frustrating volume attributed to Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (Simon and Schuster). Actually Vera Stravinsky selected the pictures, while Robert Craft wrote the bulk of the text and selected the excerpts from various Stravinsky documents for reprinting; the volume is a veritable cornucopia of material, but rather confusingly organized, with a wealth of detail about the composition of some works (sometimes more detail than one can usefully assimilate) while skimming over others. Of the many Stravinsky/Craft volumes, the ones most apropos for the works on the present program are *Conversations with Igor Stravinsky* and *Expositions and Developments* (Doubleday).

Stravinsky recorded most of his works for Columbia, including all three of the pieces on the present program (unfortunately Columbia has withdrawn the disc containing the Ode—the only recording of that work—within the last two months; it may be possible to find a copy in a well-stocked record store; we can hope that Columbia withdrew it only temporarily in order to reissue it on their low-priced Odyssey line, as they have done recently with some other Stravinsky recordings). Stravinsky's recording of the Violin Concerto features Isaac Stern as the soloist in an energetic, highly articulated performance (Columbia); I am also fond of Kyung-Wha Chung's performance with André Previn conducting the London Symphony Orchestra (London).

*Le Sacre du printemps* is, of course, a standard orchestral showpiece; it remains among the most frequently recorded of all compositions written in this century. Seiji Ozawa and the Boston Symphony Orchestra will record the work for Philips shortly after these performances. Stravinsky has no fewer than five separate listings in the current Schwann catalogue as conductor of *Le Sacre*, but it is not entirely clear how many different actual recordings this represents. The composer was not fond of the way most other conductors treated his masterpiece: he once wrote a review of three recordings of *Le Sacre*, two of them by world-famous conductors, in which he concluded savagely, "None of the three performances is good enough to be preserved." A reading by the original conductor of *Le Sacre*, Pierre Monteux, is still available (with the Paris Conservatory Orchestra) on London Stereo Treasury; I grew up with Leonard Bernstein's earlier recording with the New York Philharmonic (Columbia) and retain a special fondness for that reading. Michael Tilson Thomas conducted the Boston Symphony Orchestra in a very exciting performance backed by Stravinsky's little-known early cantata *King of the Stars* (DG).

—Steven Ledbetter



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## Itzhak Perlman

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Itzhak Perlman was thirteen years old when he made his first appearance in the United States, on the Ed Sullivan show. One of the world's most sought after musicians, he now performs regularly with all of America's major symphony orchestras and with such internationally renowned ones as the Berlin Philharmonic, the Vienna Philharmonic, the London Symphony, the Amsterdam Concertgebouw, and L'Orchestre de Paris.

Mr. Perlman was born in Tel Aviv in 1945, his parents having emigrated to Israel from Poland in the 1930s. He received his musical training at the

Tel Aviv Academy of Music and, in this country, at Juilliard. His New York concert debut was in Carnegie Hall in 1963, and he won the Leventritt Memorial Award the following year. This led to engagements with the New York Philharmonic and other American orchestras, as well as a triumphant thirty-city national tour under the auspices of Sol Hurok. His concerts and recitals have taken him to every major American city, Europe, Australia, the Far East, and South America, and he performs chamber music regularly at major summer music festivals in the United States, Europe, and Israel.

Mr. Perlman's recordings include the complete Paganini Caprices, concertos by Bach, Dvořák, Mendelssohn, Tchaikovsky, and Wieniawski, and a Grammy-winning performance of the Brahms Violin Concerto with Carlo Maria Giulini and the Chicago Symphony. With pianist Vladimir Ashkenazy, a frequent collaborator, he has recorded sonatas by Franck, Prokofiev, and Beethoven. His recording of the Tchaikovsky Violin Concerto with Eugene Ormandy and the Philadelphia Orchestra has just recently been released, and he has also recorded the Sibelius Concerto with André Previn and the Pittsburgh Symphony.

Mr. Perlman has been the subject of a documentary on PBS-television's "Here to Make Music" series and a soloist with the New York Philharmonic and Zubin Mehta in a "Live from Lincoln Center" broadcast. His first Boston Symphony appearances were in December of 1966 with then Music Director Erich Leinsdorf. He has since returned to Symphony Hall and Tanglewood on several occasions, most recently for performances with Seiji Ozawa a year ago November of concertos by J.S. Bach and Alban Berg.



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String Quartet in C minor, Opus 18, Number 4

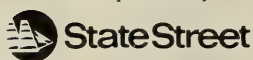
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Menuetto: Allegretto

Allegro

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## Igor Stravinsky

### Three Pieces for String Quartet

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These three short pieces were composed in 1914 (the year after the first performance of *Le Sacre du printemps*) and dedicated to the conductor Ernest Ansermet. They have little connection, if any, with the traditional treatment of the medium of string quartet and for that reason they aroused both astonishment and incomprehension; in 1924 George Dyson quoted part of the second piece in his book *The New Music* and commented: "If this type of passage has any proper place in the art of the string quartet, then the end is near." Stravinsky actually seems to have conceived the pieces as individual, self-sufficient treatments of different moods. This is clear from the titles he applied to them when he orchestrated them in 1928 as part of *Four Studies for Orchestra*; there the three movements derived from the string quartet work were called "1. Dance; 2. Eccentric; 3. Canticle." The second movement was inspired by a famous clown, Little Tich, whom Stravinsky saw in London in the summer of 1914. The last movement with its stately, hieratic motion and alternations of register foreshadows the *Symphonies of Wind Instruments* (1920); late in his life, the composer declared that the last half of the third piece contained some of the best music that he wrote in this period.

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## Ludwig van Beethoven

### String Quartet in C minor, Opus 18, Number 4

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It was standard practice in the time of Haydn, Mozart, and Beethoven to include one work in a minor key in an opus, which normally consisted of six compositions. Beethoven clearly chose to follow the procedure in his first set of string quartets, and—as he often did throughout his life—he chose the key of C minor. Beethoven scholars have long suspected that this quartet is a recomposition of older material, perhaps ideas he had brought to Vienna from Bonn in 1792, as well as newer ideas worked into the composition while he was working on the entire set of quartets (1798-1800). The quartet has a curious mixture of old-fashioned and experimental elements. The first movement, despite its tonality of C minor, lacks the intense, even melodramatic passion associated with that key in Beethoven; the straightforward derivation of the second theme from the first also suggests Haydn, for whom this was a favorite procedure. The idea of making the second movement a relatively fast scherzo rather than a lyric slow movement is original, but the delightful result sounds more Mozartean than Beethovenian. The minuet with its purposeful harmonic travels and accented offbeats sounds most authentically like Beethoven. The finale is a rondo movement without any of the sonata-form elements that Beethoven normally builds into his rondos to give them a greater strength of line and cohesion. All in all, the C-minor quartet is perhaps the least typical of all the Beethoven string quartets, but for that reason it is one of the most interesting—it shows us the composer striking out in several directions, experimenting, trying new ideas, on the verge of the great creative explosion that was soon to produce the *Eroica* Symphony and its equivalent in the string quartet repertory, the three Opus 59 quartets dedicated to Count Razumovsky.

—Steven Ledbetter



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## Sheila Fiekowsky

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Sheila Fiekowsky was born in Detroit, Michigan and has been a violinist with the Boston Symphony Orchestra since 1975. She began her study of the violin at age nine with Emily Austin of the Detroit Symphony. She was a soloist with that orchestra at the age of sixteen and won the National Federation of Music Clubs Biennial Award that same year.

Ms. Fiekowsky attended the Curtis Institute of Music in Philadelphia and studied there with Ivan Galamian. She has also studied with BSO concertmaster Joseph Silverstein, and she holds a Master of Music degree from Yale University. Before joining the Boston Symphony, Ms. Fiekowsky was a member of the Andreas Quartet at Yale's Summer Music Festival in Norfolk, Connecticut.

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## Nancy Bracken

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Nancy Bracken studied at the Curtis Institute of Music in Philadelphia, where she was a student of Ivan Galamian, and later at the University of Buffalo and Eastman School of Music. She received her master's degree from Eastman in 1977, and before joining the violins of the Boston Symphony this season she was a member for two years of the Cleveland Orchestra's second violin section. Ms. Bracken was concertmaster of the Colorado Philharmonic for two summers, a first violinist with the Rochester Philhar-

monic, first violin of a graduate string quartet assisting the Cleveland String Quartet at Eastman, and a first violinist with the orchestras of the Aspen and Grand Teton summer festivals.



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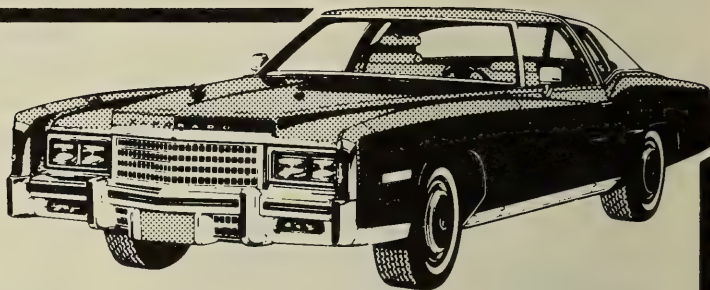
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## Bernard Kadinoff

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BSO violist Bernard Kadinoff plays a Testore viola which was owned previously by the eminent British violist Lionel Tertis. Born in New York City, Mr. Kadinoff was educated at the City College of New York and at the Juilliard School, and his teachers included Milton Katims, Emanuel Vardi, and Nicholas Moldavan. Before joining the Boston Symphony in 1951, he was a member of the NBC Symphony Orchestra under Arturo Toscanini. A member of the Boston Fine Arts Ensemble, he is a solo viola recitalist and is on the faculty of the Boston University School for the Arts.

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## Robert Ripley

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In 1942, the summer before he joined the Cleveland Orchestra, Robert Ripley was principal cellist of the Berkshire Music Center Orchestra under Koussevitzky. From 1942-45 he played in the Glenn Miller Air Force Orchestra, rejoining the Cleveland Orchestra after the war and remaining there until he came to the Boston Symphony in 1955. While in Cleveland, Mr. Ripley was an active quartet player, taught at the Cleveland Music School Settlement from 1948-55, gave solo faculty recitals, and played chamber music with the Cleveland's then concertmaster Josef Gingold and pianist Leonard Shure.

Born in Philadelphia, Mr. Ripley attended the Curtis Institute and, later, the Cleveland Institute of Music; his teachers included Jean Bedetti, Felix Salmond, and Ernst Silberstein.



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LEONARD SLATKIN conducting

Haydn                      Symphony No. 85  
                                    in B flat, *La Reine*

Colgrass                      *Déjà Vu*

Tchaikovsky              Symphony No. 2  
                                    in C minor,  
                                    *Little Russian*

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Thursday, 10 January—8-9:45

Thursday '10' Series

Friday, 11 January—2-3:45

Saturday, 12 January—8-9:45

YURI TEMIRKANOV conducting

Prokofiev                      *Classical Symphony*

Mozart                      Violin Concerto  
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VLADIMIR SPIVAKOV

Shostakovich              Symphony No. 6

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Thursday 'B' Series

Friday, 18 January—2-3:30

Saturday, 19 January—8-9:30

SEIJI OZAWA conducting

Dvořák                      *Stabat Mater*

PHYLLIS BRYN-JULSON, soprano

JAN DeGAETANI, mezzo-soprano

KENNETH RIEGEL, tenor

BENJAMIN LUXON, baritone

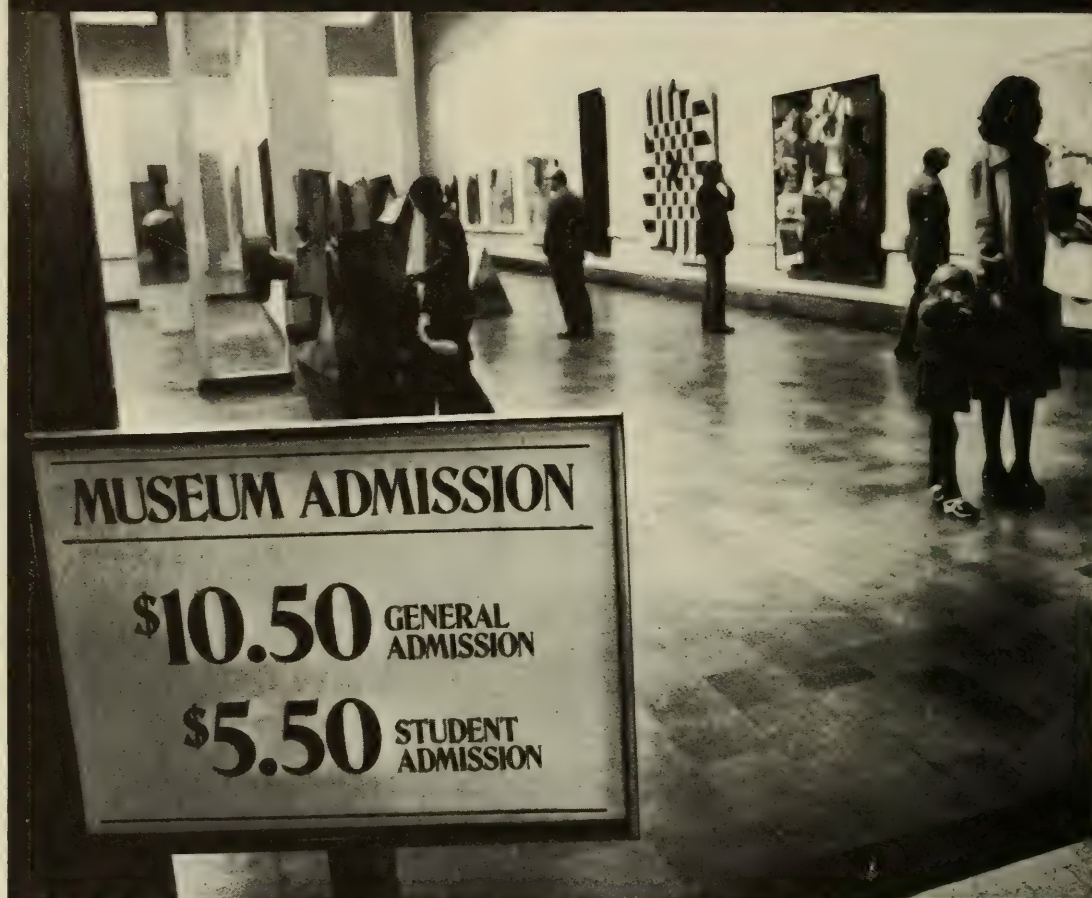
TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

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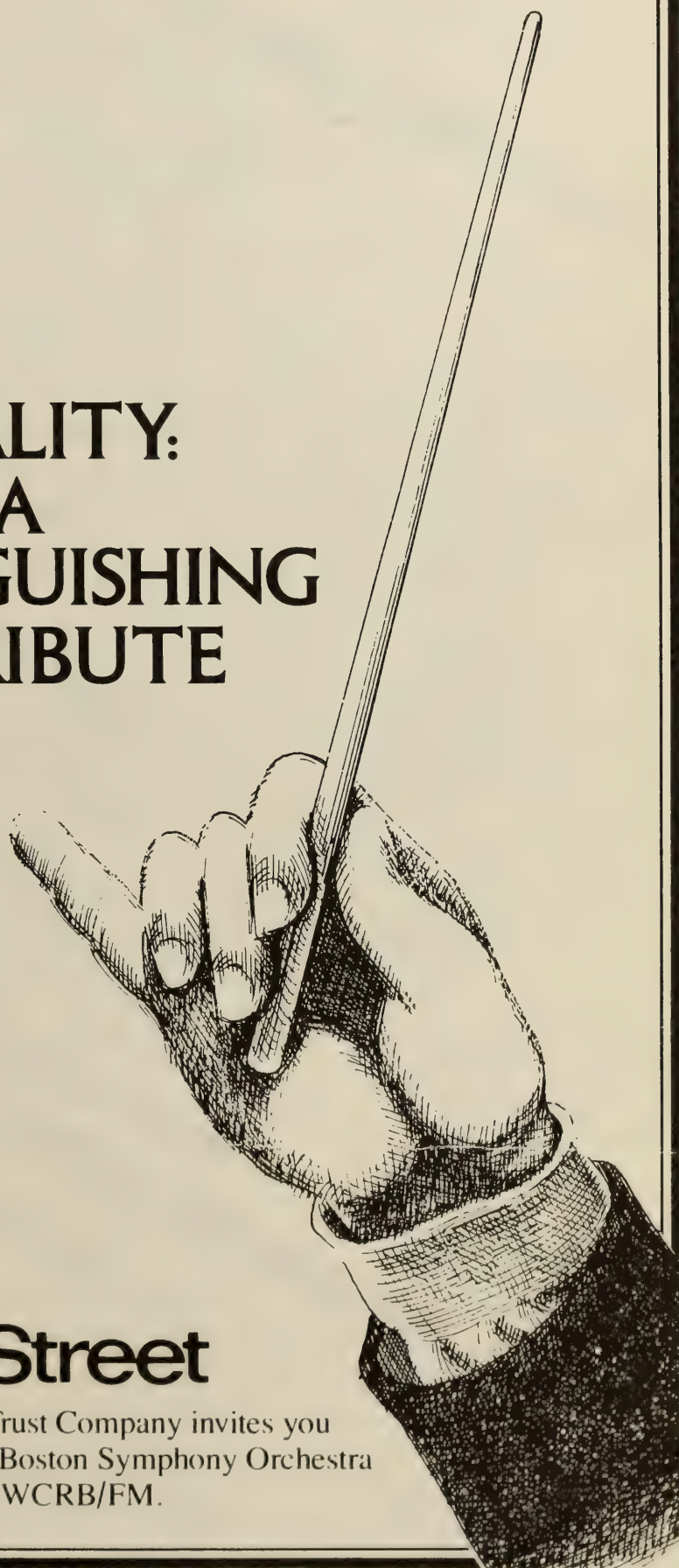




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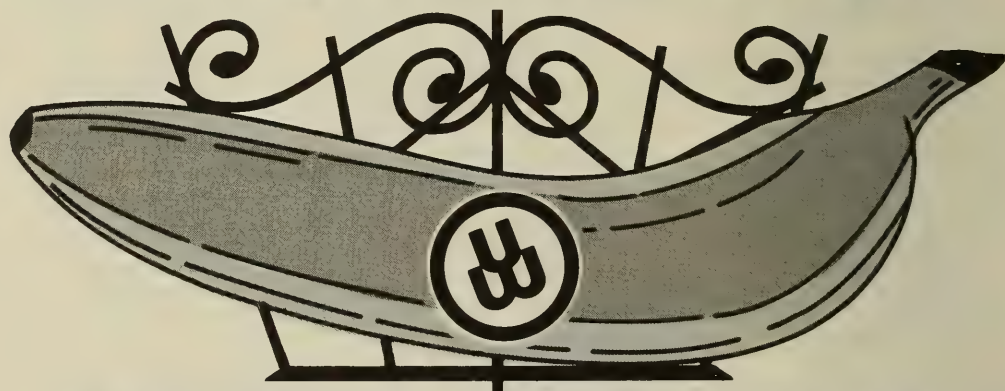
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# BSO

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## Rolf Smedvig Named BSO Trumpet Principal

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Rolf Smedvig has been appointed the BSO's principal trumpet following the most extended audition process in the Orchestra's history; he now occupies the Roger Louis Voisin chair left vacant the end of last summer with the departure of his teacher and BSO predecessor, Armando Ghitalla. Born in Seattle, Mr. Smedvig studied at the University of Washington, Boston University, and the Berkshire Music Center; at twenty, he became the BSO's youngest member when he joined as third trumpet in 1973. He is on the faculty of the Boston University School of Music and a founding member of the award-winning Empire Brass Quintet.

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## Ozawa Leads Historic Beethoven Ninth in China

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As part of the continuing cultural exchange between the Boston Symphony Orchestra and the People's Republic of China, Seiji Ozawa recently led three performances of Beethoven's Ninth Symphony with the Peking Central Philharmonic Orchestra. These performances, on 28, 29 and 30 December, were the first in China in twenty years, with Chinese chorus and soloists singing their native language. A documentary film crew from Boston's WNAC-TV/Channel 7 was on hand, and a one-hour special will be aired in Boston, New York, and Los Angeles.

Joining Music Director Ozawa on this venture were BSO concertmaster Joseph Silverstein, principal cellist Jules Eskin, principal bassoon Sherman Walt, and horn player Richard Mackey, all of whom assisted in rehearsals. Funding for the trip was provided by the Mobil Oil Corporation in the form of a special grant.

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### BSO to Perform Gluck's "Orfeo"

---

The program for Thursday, 27 March (Thursday 'B' series), Friday and Saturday, 28 and 29 March, and Tuesday, 1 April (Tuesday 'C') will be a concert performance of Gluck's *Orfeo ed Euridice*, featuring mezzo-soprano Jan DeGaetani as Orfeo, soprano Margaret Marshall as Euridice, soprano Elizabeth Knighton as Amore, and John Oliver's Tanglewood Festival Chorus, all conducted by George Cleve.

Good seats in all price ranges are still available for the three-concert Thursday 'B' series, which begins on 17 January with the first BSO performance of Dvořák's *Stabat Mater*, continues on 21 February with a program featuring the Boston premiere of Donald Martino's Piano Concerto, and concludes on 27 March with *Orfeo*.

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### BSO Guest Artists on WGBH-FM

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Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists on Friday, 4 January from 11 to noon when he talks with conductor Leonard Slatkin. Pianist Dwight Peltzer, who will be soloist in the Boston premiere of Donald Martino's Piano Concerto, will be interviewed on Saturday, 23 February, and conductor Sergiu Comissiona on Monday, 25 February.

## Where to be seen in Boston.

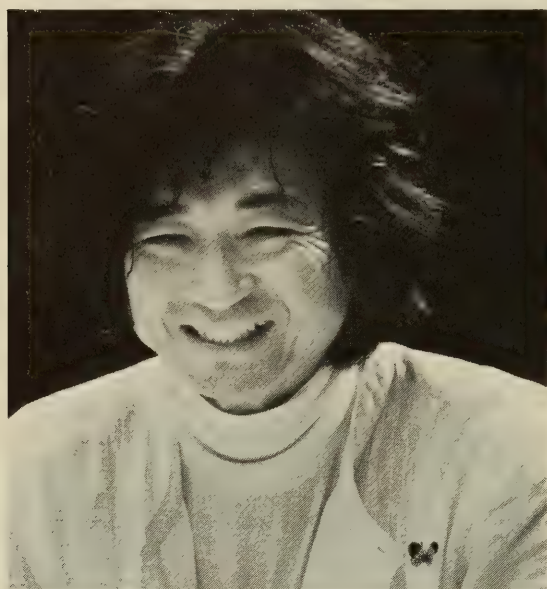


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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.



## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

\* Bo Youp Hwang

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E-flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

Rolf Smedvig

*Roger Louis Voisin chair*

Andre Come

### Trombones

Ronald Barron

Norman Bolter

Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth

*Sylvia Shippen Wells chair*

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\* Participating in a system of rotated seating within each string section.



# OZAWA AND THE BSO

## 3 THURSDAY EVENINGS

Here is a superb series of three performances for the New Year — with the best seats available now by subscription.

**JANUARY 17 AT 8 PM.** Seiji Ozawa leads the Boston Symphony Orchestra in a performance of Dvořák's large choral work, *Stabat Mater*. Ozawa is joined by the Tanglewood Festival Chorus, John Oliver conductor and soloists Phyllis Bryn-Julson (soprano), Jan DeGaetani (mezzo-soprano), Kenneth Reigel (tenor) and Benjamin Luxon (baritone).

**FEBRUARY 21 AT 8 PM.** Seiji Ozawa again conducts the BSO and is joined by Dwight Peltzer for the Boston Premiere of Martino's *Piano Concerto*. Also on the program is the prelude to *Irmelin* by Delius and Dvořák's *New World Symphony*.

**MARCH 27 AT 8 PM.** George Cleve conducts the Boston Symphony in Gluck's *Orfeo et Euridice*, the earliest full length opera of any composer to still maintain a place in the repertoire. Of Gluck's 45 operas, this is the most famous. Its dramatic concept is a forerunner of Wagner's works a century later. For this performance, Margaret Marshall and Elizabeth Knighton will sing the 1st and 2nd soprano roles and Jan DeGaetani is the mezzo-soprano. The Tanglewood Festival Chorus will be conducted by John Oliver.

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Baldwin Piano  
Photo: Peter Schaaf



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**Seiji Ozawa**, *Music Director*

Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season, 1979-80

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Thursday, 3 January at 8

Friday, 4 January at 2

Saturday, 5 January at 8

Tuesday, 8 January at 8

**LEONARD SLATKIN** conducting

**COLGRASS**

*Déjà Vu* for percussion and orchestra  
(Boston premiere)

EVERETT FIRTH  
CHARLES SMITH  
ARTHUR PRESS  
THOMAS GAUGER  
FRANK EPSTEIN

**HAYDN**

Symphony No. 85 in B flat, *La Reine*

Adagio—Vivace  
Romance: Allegretto  
Menuetto: Allegretto  
Finale: Presto

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INTERMISSION

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**TCHAIKOVSKY**

Symphony No. 2 in C minor, Opus 17,  
*Little Russian*

Andante sostenuto—Allegro vivo  
Andantino marziale, quasi moderato  
Scherzo: Allegro molto vivace  
Finale: Moderato assai—Allegro vivo

Thursday's, Saturday's, and Tuesday's concerts will end about 10 and Friday's about 4.

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Baldwin piano

Program materials for the Pre-Symphony Chamber Concert begin on page 38.

**The program books for the Friday series are given  
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**For information on Friends benefits and Centennial Commemorative gift opportunities contact the Development Office, Symphony Hall, Boston, Ma., 02115 (617) 266-1492**

Photo: Peter Schaal



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## Michael Colgrass

### *Déjà Vu* for percussion and orchestra

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Michael Colgrass was born in Chicago on 22 April 1932 and currently lives in New York City and Toronto. *Déjà Vu* was composed on commission from the New York Philharmonic, one of a series of compositions for solo orchestral instruments for the principal players of the orchestra. The score is dated "Toronto, 1 Aug., 1977." The first performance was given by the New York Philharmonic on 20 October 1977, under the direction of Erich Leinsdorf. *Déjà Vu* was awarded the Pulitzer Prize for 1978. These performances are the first by the Boston Symphony Orchestra and the first in Boston. The score calls for three flutes (one doubling piccolo, one alto flute),

three clarinets (one doubling E-flat clarinet, one bass clarinet), two bassoons, one contrabassoon, four horns, three trumpets, three trombones, tuba, two harps, one keyboard player on piano and celesta, and strings, including a solo jazz bass player placed in the solo percussion section near the piano. The percussion soloists play an imposing array of instruments including five sizzle cymbals, five wood blocks, orchestra bells, large plate cymbals, eight roto-toms, vibraphone, timbales, snare drum, two tenor drums, two field drums, bass drum, large gong, three tambourines, six cowbells, string of elephant bells, bamboo wind chimes, eight-inch and ten-inch cymbals, marimba, chimes, four triangles, and five timpani.

Michael Colgrass attended the University of Illinois, where he studied percussion with Paul Price and composition with Eugene Weigel. Further composition teachers included Lukas Foss, Darius Milhaud, Wallingford Riegger, and Ben Weber. He spent much of his early career as a professional percussionist in a wide range of styles, including concert and theater orchestras and jazz bands. He composed a substantial amount of music for percussion, as well, often writing with specific players in mind, as he did when the New York Philharmonic commissioned *Déjà Vu*; that work was conceived specifically for the four percussionists of the orchestra at the time of the commission. In the present performances by the Boston Symphony Orchestra, the parts are divided among the BSO's five-man percussion section.

In recent years, Colgrass has turned increasingly to literary ideas. He has studied the traditional Italian theater of *Commedia dell'arte* at the Piccolo Teatro of Milan and undertook physical training for actors at the Polish Theater Laboratory. He has begun to write drama and poetry and to incorporate it into his music in such works as *Virgil's Dream* for four actor-singers and four mime-musicians. Thus, the commission from the New York Philharmonic to write for percussion again was in a very real sense a return to an earlier stage of life, a fact that is reflected in the work's title, as the composer explains in the following note, which was written for the first performances in New York. His commentary has been kindly provided by the New York Philharmonic.

—Steven Ledbetter



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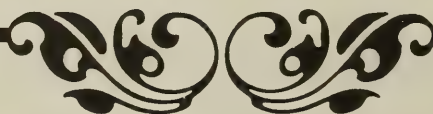
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It seems everyone has had an experience with *déjà vu*—the feeling that “this exact moment has happened before.” Such was my feeling when asked by the New York Philharmonic to write a piece for percussion and orchestra, because I was suddenly thrown back to my “previous life,” that of percussionist and percussion composer. It’s been many years now since I’ve played percussion or written for it, and since I had in the intervening time developed a strong lyric side—operas, songs, oratorios—the idea of writing again for solo percussion presented new problems. How could I make percussion sing? Should I try?

The title *Déjà Vu* applies to this work also in its hints at previous styles. For example, in the middle section the four percussionists play separate solos simultaneously: the vibraphone a kind of dreamy romanticism, the tuned drums an almost Chopinesque *obbligato* to the strings, the marimba a florid impressionism, and the chimes a straight classical line. This counterpoint of styles is like a stream of consciousness, which, to me, produces a feeling of musical necromancy.

Primarily, though, this work is intended to display the talents of four percussionists whose playing I have always deeply admired. In my performing days I had the privilege of being occasional extra man with the Philharmonic and got to know intimately the styles of Walter Rosenberger, Eldon Bailey, and Morris Lang (Roland Kohloff joined the orchestra later, but I knew his playing from Juilliard). I remember thinking that I would love to write a piece which would show what excellent soloists these men are, and of course with *Déjà Vu* I got my wish. Now, my only wish is to be up there, but there is satisfaction in the feeling that “this exact moment has happened before.”

For those who are interested in the structural elements of this work, I might say that these fall into two main categories: thematic development and orchestration. For several years I have been interested in the effect of classical musical materials when applied to contemporary techniques. In *Déjà Vu* I have written a typically classical type of melody to provide the thematic and rhythmic substance of the piece. This theme first appears in a serial form introduced at the beginning of the work by the four soloists, and then later in a purely rhythmical form on non-melodic percussion. From time to time the listener will hear the original classical version of the theme very clearly (as when it is played by the violas early in the work) and sometimes hidden (as when the strings play it slowly and softly under various musics in the percussion). At one point, the theme storms out in the brass in an almost romantic outburst. So that all of the music, no matter how abstract, emanates from this classical line, even the jazz.

The orchestration of *Déjà Vu* has the special purpose of embellishing and enhancing the percussion. Contrary to popular belief, the percussion are not always the most audible of instruments. To make sure they carry and have resonance in the more delicate passages, I utilize what I call “invisible doublings.” For example, the eight roto-toms have specific pitches but they are somewhat fragile and have little carrying power. So, almost every time these drums play, I have harp I play the same notes but in different rhythmic patterns. Ostensibly the harp sounds like an accompaniment, where it is in fact acting to double the pitches of the drums. High string harmonics and solo flute serve the same function for the vibraphone, *pizzicati* in the celli and basses for the timpani. I think that at times the listener would be hard pressed to tell the difference between timpani and basses amidst a scramble of tapped and plucked pitches.



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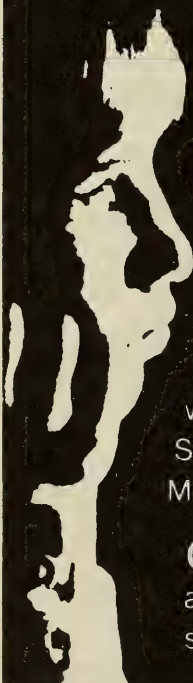
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Also, I use the orchestra for echo and ambience. In the middle of the work, perhaps its quietest point, the chimes, vibraphone, and bells, along with the harps and celesta play the theme in soft, dissonant chords. Chimes and vibraphone (with electric motor on) have a way of ringing that sometimes makes the listener think he is hearing a wave in the sound—an undulating vibration mixed with a number of secondary pitches, or “enharmonic partials.” These partials are what give the bell tones their richness and color. I exploited that characteristic by having the orchestra pick up these vibrations and extend their undulations off into space. So the listener will hear a chord of bell sounds and then hear this same chord echoed in the brass (with whisper mutes), and then in the strings, just as another bell chord sounds and the winds take up *its* pitches and echo them into the distance—and so forth. The idea is simple, but it provides a way of glorifying the percussion sound and extending the effect of the instruments beyond their normal capacity. In this sense one might say that I use the orchestra the way a cook uses herbs—to heighten the subtle flavors of the various percussion instruments and make them more memorable.

—Michael Colgrass



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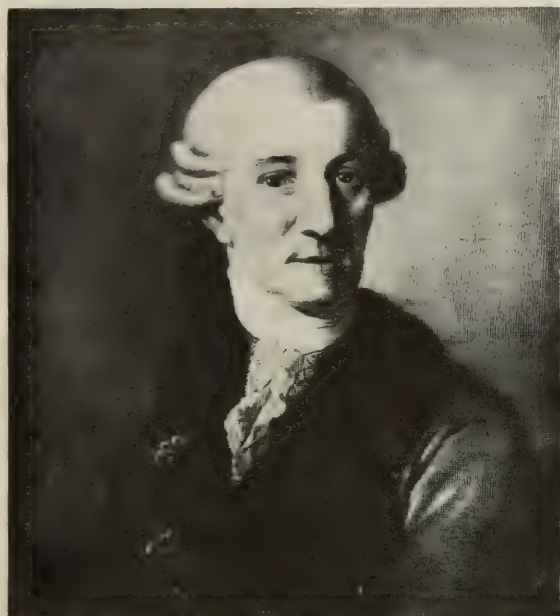
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## Joseph Haydn

### Symphony No. 85 in B flat, *La Reine*

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*Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. The Symphony No. 85 was probably composed in 1785 as one of a group of six symphonies (Nos. 82 to 87) written for Paris and called, as a group, the "Paris" symphonies. The first performance took place in Paris in the 1787 season. Pierre Monteux conducted the first performances by the Boston Symphony Orchestra in October and November of 1919, repeating it the following year. Since then, the only other performance by the BSO was at Tanglewood in 1976 under the direction of Klaus Tennstedt. The score calls for flute, two oboes, two bas-*

*oons, two horns, and strings.*

Paris was one of the most vigorous musical centers in Europe in the last half of the eighteenth century—at least until 1789—with many music publishers, several series of orchestral concerts sponsored by the nobility but attended by substantial general audiences, and many talented amateur musicians who played chamber music at home. During the years that Haydn was living a quiet but very busy life in the service of Prince Nicolaus Esterházy in Vienna and, increasingly, at the princely estate of Esterháza (now near the western border of Hungary), the composer had no inkling that many of his compositions had been played and published in Paris with great success. As early as 1764 four of his Opus 1 string quartets were published in Paris, followed in the same year by the Symphony No. 2 and a set of six string trios. All of these publications were unauthorized; the composer never realized a cent from them or from any of the other Parisian publications of the 1760s. It wasn't long before his works were so popular, and sold so well, that unscrupulous publishers did not hesitate to bring out works by other composers under the name of Haydn. The most brazen such case consisted of a set of six string quartets by Pater Romanus Hoffstetter that had arrived in Paris with the composer's name on the manuscript; the publisher Bailleux simply erased it and wrote Haydn's. The quartets have long been published, played, and recorded as "Haydn's" Opus 3.

This popularity continued through the 1770s and into the following decade. Haydn learned in a letter from the director of the Parisian Concert Spirituel that his *Stabat Mater* had been performed there four times with great success. By this time the French were ready to approach Haydn directly for new music (most of the works published in the early years reached the Parisian publishers through "unofficial" channels—copies of copies).



In 1785 the young and handsome music-loving Count d'Ogny, Claude-François-Marie Rigoley, who owned one of the greatest private collections of music of the period, proposed to commission a group of symphonies from Haydn for the concert organization of a group of Parisian Freemasons called Le Concert de la Loge Olympique. The concertmaster of the organization, Chevalier Saint-Georges, wrote to Haydn to arrange payment of the sum of 25 louis d'or per symphony, with an additional sum of 5 louis for publication rights. Up until this time, Haydn's symphonies (numbering over 80) had earned him nothing at all, so the sum proposed by the Parisian musicians seemed princely indeed.

Of the six Paris symphonies, Haydn's autograph manuscripts survive for five—all except Symphony No. 85. Nos. 83 and 87 were composed in 1785 (according to the date on the autograph), and Nos. 82, 84 and 86 were composed the following year. When Haydn referred to No. 85 in correspondence, he always grouped it with the earlier two symphonies, so it seems most likely that it was also written in 1785.

All six of the symphonies were received favorably and were quickly taken up by the rival organization, the Concert Spirituel, as well. A review of one of these concerts in the *Mercure de France* for 5 April 1788 pinpoints neatly one of Haydn's most original (and admired) traits:

We admire more and more the productions of this great genius who, in each of his pieces, can so successfully draw such rich and varied developments from a single theme; a far cry from these sterile composers who move constantly from one idea to another, not knowing how to present one of them in varied guise, and thus mechanically pile effect on effect, without connections and without taste.



*The Count d'Ogny, who commissioned Haydn's Paris symphonies*



Though no specific symphony is identified in the review, the reference to "rich and varied developments from a single theme" is as relevant to Symphony No. 85 as to any in the set.

The nickname of the symphony, *La Reine de France* (usually shortened now to *La Reine*), was applied by the publisher of the first edition of the orchestral parts, since the symphony was a particular favorite of Marie Antoinette's. It was only a few years later that the unhappy queen, imprisoned and awaiting eventual execution, had access to a harpsichord with which she wanted to continue her daughter's music lessons. The music to Haydn's symphony, with its now ironic title *La Reine de France*, was with her in captivity. Her only comment was, "Times have changed."

After a slow introduction, the vivace presents the main theme, featuring a long-held note in the melody over a descending scale in the bass. This is the "single theme" to which Haydn devotes the bulk of his musical structure. But there are some delightful surprises along the way. The energetic modulation cadences as expected on the dominant, with a rest in the entire orchestra. What comes next is an unexpected passage in the *minor* which will prove to have consequences later. The rather stormy character of this brief episode clears into the real second theme, which is none other than the first theme presented by solo oboe against the violins. The development begins with material from the unexpected stormy passage, moves on to a rescored version of the main theme and builds gradually but forcefully to a climax by combining elements of both these ideas. Haydn ends his development in the very distant key of D major and gradually reduces the texture to first violins alone. Now comes one of Haydn's favorite surprises: *harmonically* he is far from home, but the D is *melodically* in the chord of his home key of B flat. Haydn inaugurates the recapitulation by side-slipping unexpectedly from D down to B flat; with a delicious chill of surprise we realize that we have returned home by a side door instead of waiting to come around to the main entrance.

The second movement, which Haydn called "Romance," is an agreeable set of simple variations on a French folk song, "*La gentille et jeune Lisette*." The second variation, in the minor key, is exceptionally delicious and moves briefly to the most distant harmonic regions. The remaining variations feature solo flute and solo bassoon, respectively.

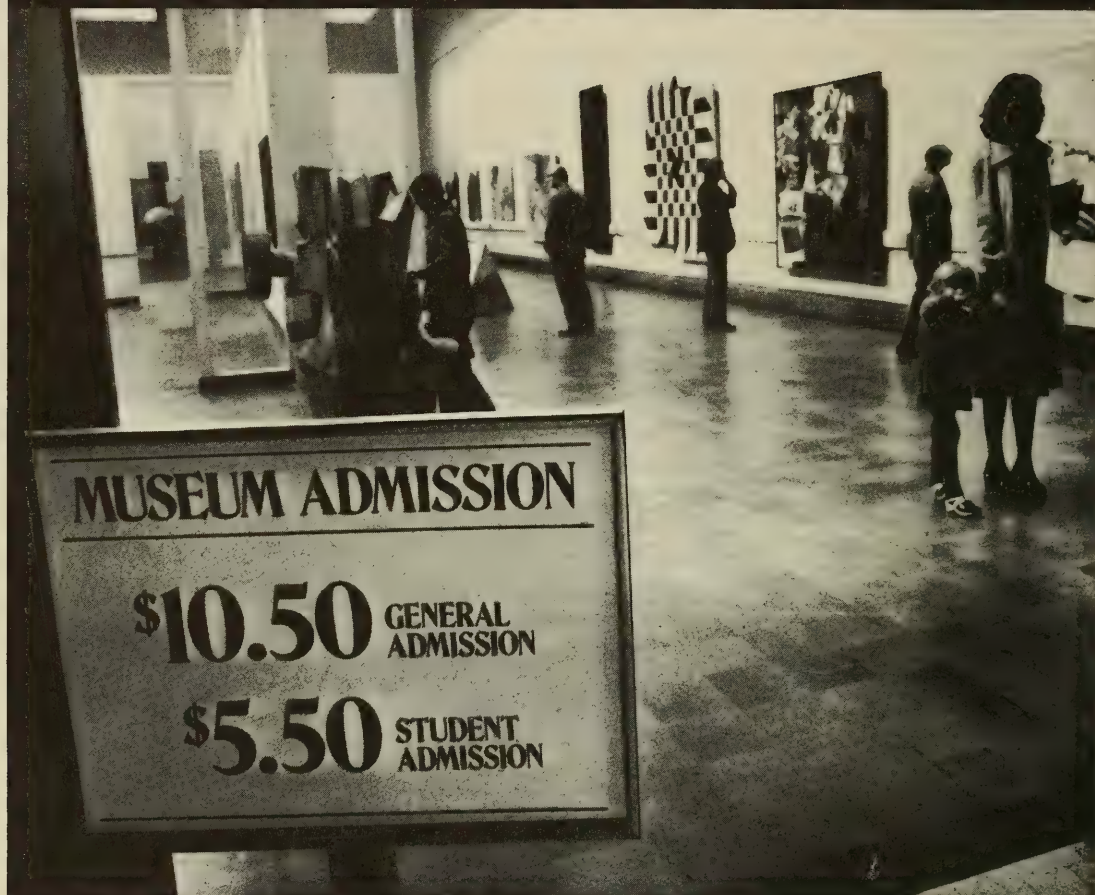
The minuet is energetic, with a trio that suggests more the folksy quality of a Ländler; the big surprise here is the long pedal point over the horn before the final phrase, with the woodwinds echoing one another. All feeling of the dance is held in suspension here.

The last movement is one of Haydn's most successful finales; it sets the structure for the pattern that he used many times in his later symphonies—the true sonata-rondo form. By grafting the dramatic complexities of sonata form onto the relative simplicity of the lighter rondo form, which had often been used to provide an "upbeat" ending to a symphony without making too many demands on the listeners' attention span, Haydn achieved both lightness and solidity. The last return of the rondo theme, coming at a point where the texture has thinned out and the rhythmic activity slowed down to a pause, serves also as the recapitulation of the whole structure, a wonderfully witty final run home.

—S.L.



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## Pyotr Ilyich Tchaikovsky

### Symphony No. 2 in C minor, Opus 17, *Little Russian*

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*Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Vyatka, on 25 April (old style) or 7 May (new style) 1840 and died in St. Petersburg on 6(18) May 1893. The first version of the symphony was composed in the last half of 1872; it received its first performance in Moscow on 7 February 1873, Nikolai Rubinstein conducting. Tchaikovsky revised the symphony substantially in 1879. That version, the definitive one, was first performed in St. Petersburg on 12 February 1881. The first American performance was given by the New York Symphony Orchestra in 1883; the same orchestra, under Walter Damrosch, gave the first performance in Boston during the season*

*of 1891-92. Emil Paur led the first performances by the Boston Symphony Orchestra in February 1897. After that, the symphony was not performed here again until Igor Stravinsky conducted it in 1941, since which time it has also been performed by Richard Burgin. The most recent performances were in March 1962 under the direction of Carlo Maria Giulini. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, tam-tam, and strings.*

"Little Russia" was the term contemptuously given to the Ukraine by the Russian czars who had no qualms about encroaching on that state following the Treaty of Pereyasavl of 1654, a treaty that was supposed to guarantee substantial independence to the region. By the nineteenth century the term was a lovable nickname, so when Tchaikovsky used several Ukrainian folk tunes in his Second Symphony, it was only natural that someone, in this case the critic Nikolai Kashkin, should suggest the nickname "*Little Russian*," which has stuck.

Tchaikovsky began the symphony in June 1872 while on vacation in Kamenka, Government of Kiev (which is the capital of the Ukraine). Here his sister Alexandra had moved with her husband, Lev Davidov, and here Tchaikovsky always found a warm family environment that was otherwise denied him. Following a month in Kamenka, he traveled to Kiev, where he was joined by his brother Modest and later by some other friends with whom he traveled until it was time to return to the Moscow Conservatory for the next academic year. The entire summer seems to have been a period of refreshment for the composer, and the happy mood is reflected in the symphony he was composing at the time. Rarely did he write a large-scale composition that is so extrovert in character, with so little emotional stress evident in the music.

Tchaikovsky continued work on the symphony through the autumn, determined not to let his teaching duties at the conservatory or his occasional work as a music critic slow him down. In mid-November he wrote to his brother Modest, "I think it's my best composition as regards perfection of form—a quality for



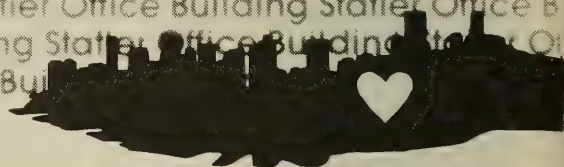



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which I have not been conspicuous." He was in St. Petersburg at Christmastime, trying to arrange a performance of his opera *The Oprichnik*. He played through the finale of the new symphony on the piano at Rimsky-Korsakov's "and the whole company almost tore me to pieces with rapture." This symphony, more than any other work of Tchaikovsky's, was hailed by the members of the *Kuchka*, or The Five, that self-appointed group of Russian nationalist composers who undertook to purify the native music from the influence of foreign art. Tchaikovsky was generally on friendly terms with the *Kuchka*, but he was never one of them—he was much too interested in the very foreign music that they turned their backs on. Still, the Second Symphony, with its frequent use of actual folk melodies, comes closest to their ideals of any of his works.

The composer dedicated the symphony to the Moscow branch of the Russian Musical Society, which responded with a gift of 300 rubles and a performance. The premiere was a grand success—so much so that the symphony was repeated twice more in Moscow the same season and was performed in St. Petersburg as well. At the second Moscow performance, the composer was cheered after each movement; at the end of the work he was presented with a laurel wreath and a silver cup.

Still, for all the immediate success, Tchaikovsky was not satisfied with the work. Even after the first performance he reported to Vladimir Stasov that the only movement that satisfied him reasonably well was the finale. It was seven years before he found time to rework the score. In the meantime it had been published as a piano duet, but not in full score. At the very end of 1879 and the first day of 1880 he undertook the revision; his report to the publisher Bessel, dated 2 January 1880, summarizes the changes:

1. I have composed the first movement afresh, leaving only the introduction and coda in their previous form.
2. I have rescored the second movement.
3. I've altered the third movement, shortening and rescoring it.
4. I've shortened the finale and rescored it.

Having completed the changes, Tchaikovsky destroyed the original score. It was the revised version that was ultimately published, and it is that version that is always performed today.

Although the composer destroyed his score to the original version, he did not destroy the orchestral parts from which it had been performed, so it is possible to compare the two versions. The critic Kashkin and the composer Taneyev insisted (after Tchaikovsky's death) that the original version of the symphony was far the better of the two. It was certainly more tightly integrated from section to section, more complex, more Germanic in the words of Tchaikovsky's most recent biographer, David Brown. The recomposition of 1879 was largely a process of simplification, which is one reason why the composer was able to complete it so quickly; it reflected his new and growing interest in greater lightness and grace, qualities that he learned from French music.

Though David Brown makes a strong case for the performance of the original version, at least occasionally for comparison, it is the revision of the *Little Russian* Symphony that is always performed. This begins with an introductory statement, in solo horn, of the folk tune "Down by Mother Volga." The frequent falling fourths give the tune a characteristic Russian quality, but there are no references to that tune in the exposition of the sonata form plan that follows. The tune provides a border to the movement, but it does not enter essentially into the structure.



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Tchaikovsky took the opportunity to salvage some musical material from his opera *Undine* in the second movement of the symphony: the march that opens the movement and recurs a number of times served as a wedding processional in the opera. The middle section of the movement uses a second Ukrainian tune, "Spin, O my spinner."

The scherzo is one of Tchaikovsky's lightest orchestral confections, and it can scarcely surprise us to learn that he had heard Berlioz's *Romeo and Juliet* and been especially impressed by the *Queen Mab* scherzo (Berlioz was a much greater success in Russia than he was in his native France during his unhappy last years, and Tchaikovsky is by no means the only composer to have been influenced by him; the wonderful tritone-related chords of the "March to the Scaffold" in the *Symphonie fantastique* seem to have been recalled by Mussorgsky in the coronation scene of *Boris Godunov*). The lightness and momentum are masterly throughout. It has been suggested that the trio (in 2/4 time, as opposed to the 3/8 of the scherzo proper) is another folk melody, but no one has ever succeeded in identifying it.

The last movement, which roused such enthusiasm among the members of The Five, begins with a rich and powerful introduction that belies the lightness of treatment that the folk tune "The Crane" will receive immediately. Most of the movement consists of colorful re-orchestrations of the tune with little running counterpoints—precisely the sort of thing that is one of Tchaikovsky's greatest strengths. There is one other musical idea that alternates with "The Crane," an original tune of the composer's with delightful syncopations giving what is most often described as a rumba rhythm. The final peroration moves at presto tempo in massive block orchestral chords.

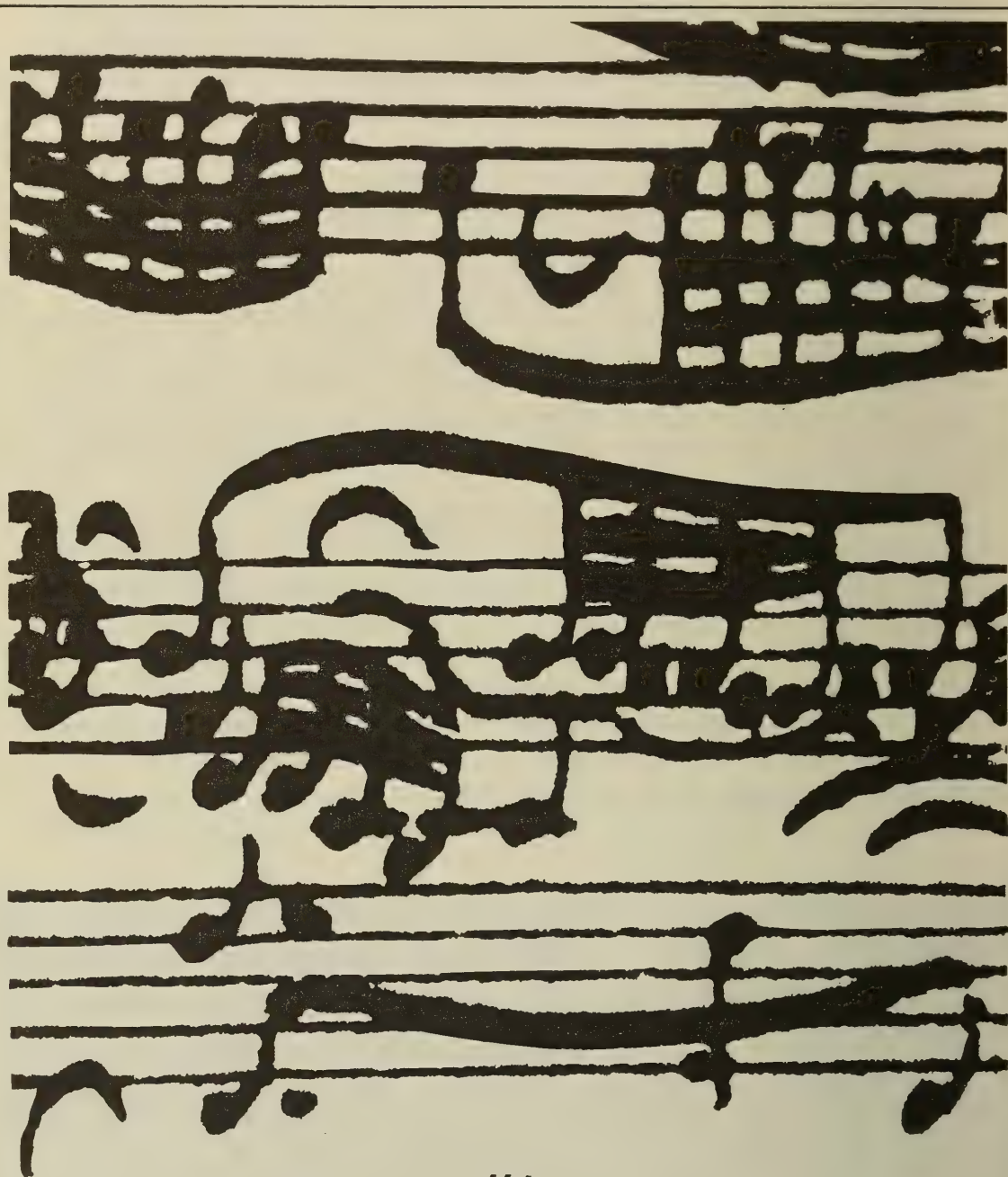
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The best introduction to Haydn's life and works is the volume by Rosemary Hughes in the Master Musicians series (Littlefield paperback). H.C. Robbins Landon deals extensively with the Paris symphonies in the second volume of his massive five-volume *Haydn: Chronology and Works* (Indiana; volumes two through five are now available). Of available recordings, it is possible to choose between individual discs and complete sets of the six Paris symphonies. Leonard Bernstein has a real feel for the Haydn style in his complete set with the New York Philharmonic (Columbia); it is preferable to the somewhat rough readings by Leslie Jones with the Little Orchestra of London (Nonesuch). The sole choice in individual recordings is a fine performance by Neville Marriner and the Academy of St. Martin-in-the-Fields, paired with another Haydn symphony connected with Maria Theresa, No. 48 (Philips).

Michael Colgrass's *Déjà Vu* has not yet been recorded, but a splendid performance of another percussion work, *Fantasy-Variations for Percussion*, is available on Nonesuch.

Tchaikovsky will at long last have a truly first-rate biography, one that emphasizes the music and discusses many works that are still little known, when David Brown completes his study, of which the first volume, *Tchaikovsky: The Early Years (1840-1874)*, has just appeared from Norton. The first volume compares a number of interesting passages from the two versions of the Second Symphony. John Warrack's *Tchaikovsky* remains an excellent book, with many illustrations, but not so much musical detail as Brown's book (Scribner's). Warrack's brief volume on *Tchaikovsky Symphonies* in the BBC Music Guides (University of Washington paperback) is also fine. My favorite recording of the Second Symphony is that by Mstislav Rostropovitch with the London Philharmonic in a new set of all six symphonies and *Manfred*. If you run across Claudio Abbado's recording with the New Philharmonia (DG, unfortunately out of print), snap it up. Igor Markevitch conducts the London Symphony in a fine performance on the mid-priced Philips Festivo label. Herbert von Karajan has recently put out a recording of the first three Tchaikovsky symphonies with the Berlin Philharmonic (DG).

—S.L.



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## Leonard Slatkin

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Leonard Slatkin is music director and principal conductor of the St. Louis Symphony, music advisor of the New Orleans Philharmonic, and artistic director of the Minnesota Orchestra's summer season. In constant demand as a guest conductor, his engagements include nearly every major orchestra and important summer festival in North America as well as abroad. The present season finds him leading, besides those named above, the orchestras of Cincinnati, Chicago, Boston, Detroit, and Cleveland, and he has just been named High Fidelity/Musical America's January 1980 "Musician of the Month." Mr. Slatkin

is currently engaged in recording the complete Rachmaninoff orchestral works for Vox, and in January 1979 his recordings of Rachmaninoff's First Symphony and Prokofiev's *Alexander Nevsky* were Grammy nominees.

Son of violinist-conductor Felix Slatkin and cellist Eleanor Aller, Mr. Slatkin was raised in Los Angeles. He began violin at three, switched to piano at eight, and later turned to conducting, studying first with his father and then with Walter Susskind. He subsequently became a student of Jean Morel at Juilliard and made his conducting debut leading the Youth Symphony Orchestra of New York at Carnegie Hall when he was twenty-two. A year later he was appointed assistant conductor of the St. Louis Symphony. There he founded the St. Louis Youth Symphony, served as assistant professor of music at Washington University, hosted a weekly radio show, and rounded out his activities with composing. In 1974 he attracted nationwide attention with his New York Philharmonic debut, substituting at very short notice for the ailing Riccardo Muti, and his European debut took place that November when he conducted the Royal Philharmonic Orchestra in the absence of Sir Adrian Boult. The present appearances are his first with the Boston Symphony Orchestra.





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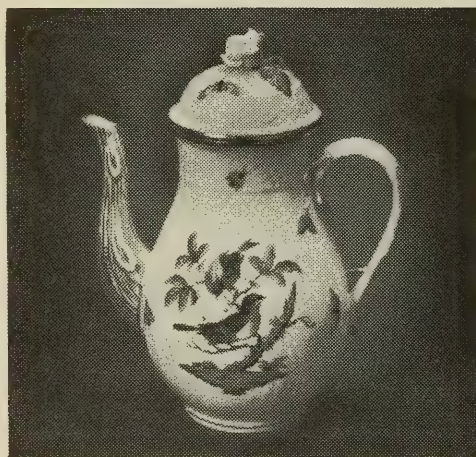
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## Everett Firth



Born in Winchester, Massachusetts, Everett Firth studied at Juilliard, at the New England Conservatory of Music, and at the Berkshire Music Center; his teachers included his predecessor in the Boston Symphony, Roman Szulc, Saul Goodman, for many years timpanist of the New York Philharmonic, George Stone, and Lawrence White. Mr. Firth joined the BSO's percussion section in 1952, becoming solo timpanist upon Szulc's retirement three years later. He is also head of timpani and percussion at the New England Conservatory and at the Berkshire Music Center, and a member of the Boston

Symphony Chamber Players. He has composed music for percussion ensemble and has published numerous articles and books in his field of expertise.

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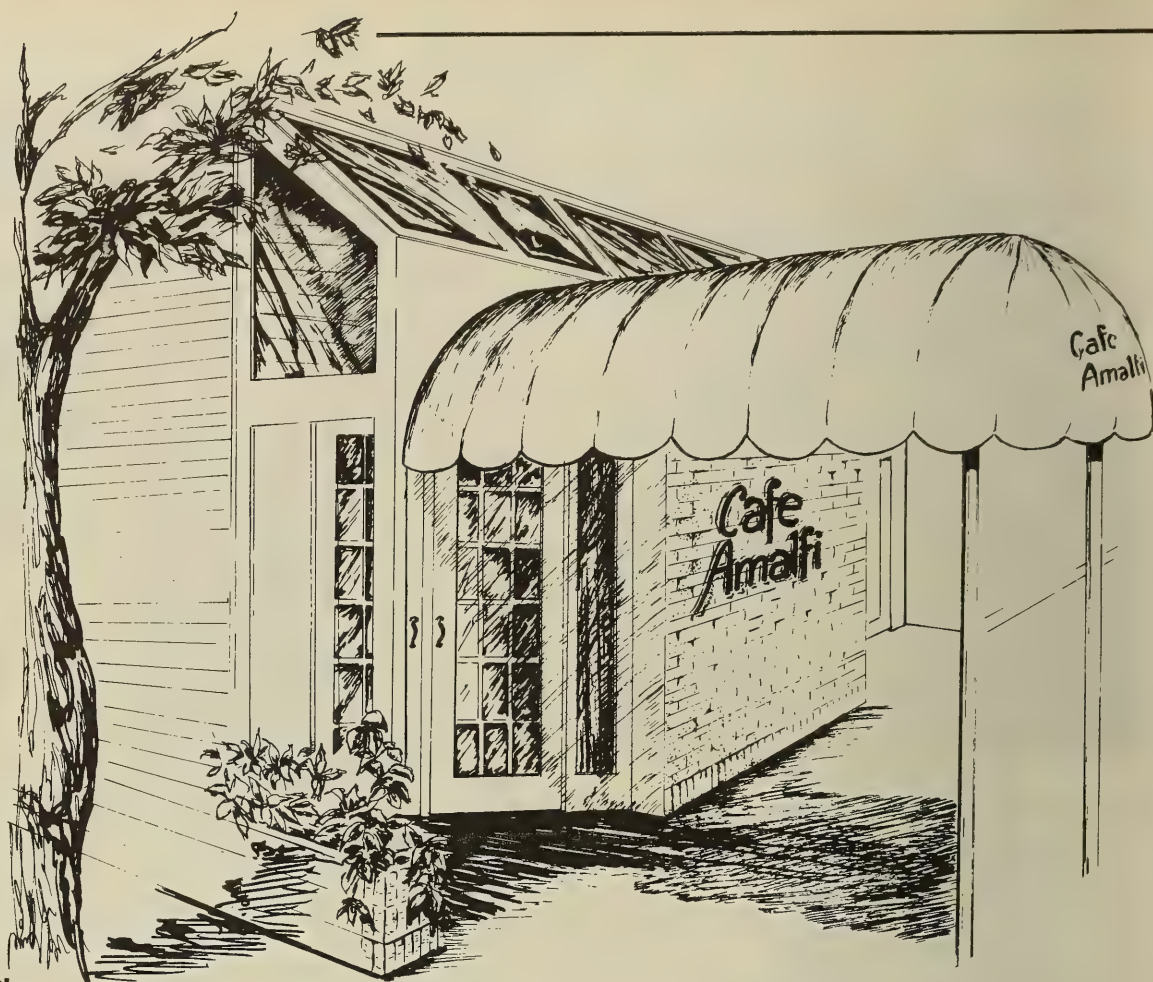
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## Charles Smith

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Charles Smith has been a member of the Boston Symphony's percussion section since 1943. Born in Newark, New Jersey, he studied at Juilliard, and his teachers included Alfred Fricse, Saul Goodman, Gene Krupa, and William Dorn. On the faculty of the Boston University School of Music, Mr. Smith numbers many successful professional musicians among his former students. He has done considerable research into the history of percussion instruments and houses his unusual collection of rare percussion instruments in a soundproof room in his home. Before coming to Boston, he was a freelance

musician in New York, where he played 600 performances of *Porgy and Bess* in an orchestra conducted by Alexander Smallens.

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## Arthur Press

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Born in Brooklyn, New York, Arthur Press studied at the Juilliard School, where his teachers were Morris Goldenberg and Saul Goodman. At that time, he played in Latin and jazz nightclub bands as well as performing music of John Cage and other contemporary composers. Before joining the Boston Symphony in 1956, Mr. Press played with the Little Orchestra Society of New York under Thomas Scherman and was solo percussionist at New York's Radio City Music Hall. He has been head of the Boston Conservatory's percussion department since 1967, and, with several BSO colleagues, he is a member of the jazz ensemble, the WUZ.





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## Thomas Gauger

---



Before joining the BSO's percussion section in 1963, Thomas Gauger was principal percussionist at the summer festival in Saskatoon, Saskatchewan, Canada, and with the Oklahoma City Symphony. His first instrument was the French horn, but he changed to snare drum by the time he was in high school. Mr. Gauger studied applied music with Paul Price and Jack McKenzie at the University of Illinois, and he was a fellowship student at the Berkshire Music Center, where he studied with BSO principal Everett Firth. He has taught percussion at the University of Oklahoma and Oklahoma City Uni-

versity and is presently on the faculty of the Boston University School of Music. Together with several other BSO players, Mr. Gauger is a member of the jazz ensemble, the WUZ.

---

## Frank Epstein

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Born in Amsterdam, Holland, Frank Epstein came to the United States in 1952 and settled in Hollywood, California. He holds a bachelor's degree in music education and percussion from the University of Southern California and a master's degree from the New England Conservatory; he also studied at the Berkshire Music Center. Besides BSO principal Everett Firth, his teachers included Robert Sonner, Earl Hatch, Murray Spivack, and William Kraft. Mr. Epstein has played with the Los Angeles Philharmonic and the Los Angeles Percussion Ensemble; he joined the Boston Symphony in 1968

following two years with the San Antonio Symphony. He is presently on the faculty of the New England Conservatory, and he is a founding member of the Boston-based contemporary music ensemble, *Collage*.



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**PRE-SYMPHONY CHAMBER CONCERTS**

Thursday, 3 January at 6

Saturday, 5 January at 6

FENWICK SMITH, flute

AMNON LEVY, violin

ROBERT BARNES, viola

CAROL PROCTER, cello

FRANK EPSTEIN, percussion

HAYDN

Flute Quartet in G, Hob. II:1

Allegro

Andante moderato

Menuet

Moderato

MSSRS. SMITH, LEVY, BARNES and  
MS. PROCTER

COLGRASS

Variations for four drums and viola

Introduction

Variation I: Adagio

Variation II: Allegro

Variation III: Lyrical

Variation IV: Andante agitato

Finale

MSSRS. BARNES and EPSTEIN

HAYDN

Trio in D for flute, violin, and cello, Hob. IV:11

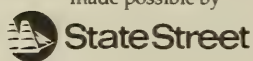
Allegro moderato

Adagio

Vivace

MSSRS. SMITH and LEVY and MS. PROCTER

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**Joseph Haydn**

Flute Quartet in G, Hob. II:1

Trio in D for flute, violin, and cello, Hob. IV:11

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Haydn's chamber music, like that of virtually all composers of the late eighteenth century, was social music—intended to give pleasure to the performers in their homes. Sometimes it was published in alternate versions (in the trio, for example, Haydn specified that the flute could be replaced by a violin) to make performances possible in circumstances where the right instruments might not be at hand. And sometimes a large work—even a symphony—might be reduced to chamber music size for the pleasure of musicians at home. Even Beethoven arranged his own Second Symphony for piano trio, and the present quartet (composed in 1766) was originally a Cassation for two violins, flute, oboe, cello, and bass, but it was published in the form heard here. The opus number sometimes given with the work—Opus 5, No. 4—does not come from Haydn; it was assigned by one of the French publishers who brought it out. But a rival labeled it Opus 16!

The trio is the later composition of the two, having been composed early in 1784 and mailed to an admirer of Haydn's in England. Here again publishers' opus numbers are confusing; the French publishers labeled the work Opus 100, No. 6, but the same set of trios was brought out in England as Opus 38. The manuscript mailed to England calls the entire group of works "Divertimenti," which we might translate as "music to have fun with."

---

**Michael Colgrass**

Variations for four drums and viola

---

The number of chamber works making use of percussion instruments is small indeed. It is not surprising that the lack was remedied by a percussionist. Michael Colgrass composed this work for the violist Emanuel Vardi, to whom it is dedicated, and published it in 1957, a time when Colgrass was still actively working as a free-lance percussionist, playing in concert orchestras, theater orchestras, jazz bands, and so on. The strikingly different moods drawn from these instruments, as indicated by the tempo markings of the several variations, will serve to keep progress through the piece clear.

—S.L.



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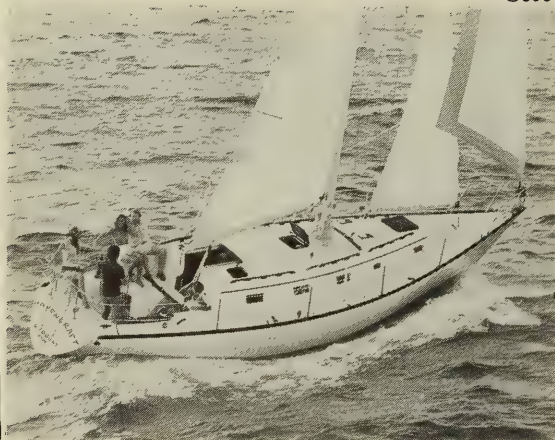
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## Fenwick Smith

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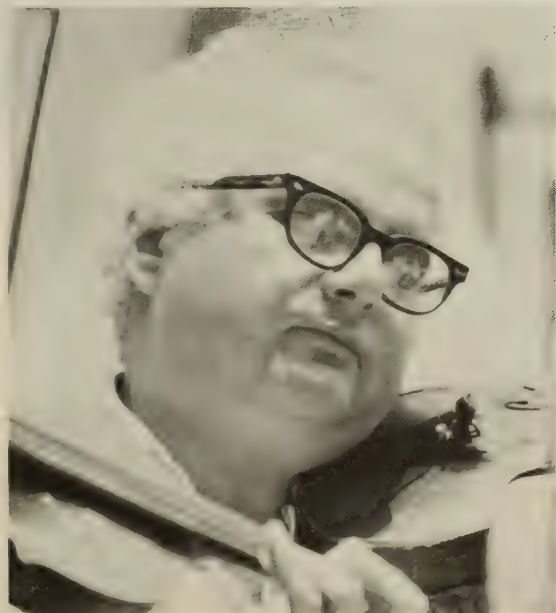
Fenwick Smith studied with Joseph Mariano at the Eastman School of Music in Rochester and privately with BSO principal flutist Doriot Anthony Dwyer in Boston. Born in Boston, Mr. Smith moved in 1972 to West Berlin, where he studied with James Galway and where he was a member of the Berlin Symphony Orchestra. Following a summer at the Berkshire Music Center, he returned to Berlin, teaching there at Schiller College. He is presently on the faculties of the New England Conservatory's Preparatory Department and the Boston University School of Music. Mr. Smith has been a member

since 1975 of Boston's twentieth-century chamber music ensemble, *Musica Viva*, and joined the Boston Symphony Orchestra in 1978. He has built over one hundred instruments for Verne Q. Powell Flutes, Inc., and plays a flute he constructed himself.

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## Amnon Levy

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Amnon Levy's musical career began in Tel Aviv, where he was born. After hearing him play, Jascha Heifetz urged his teachers to send him to America for further study, and he continued his training at the Juilliard School and at the Curtis School of Music. Mr. Levy joined the second violins of the Boston Symphony in 1964, moving in 1972 to the first violin section. He was soloist with Arthur Fiedler and the Boston Pops on several occasions, performing concertos of Mozart, Tchaikovsky, and William Walton. While a solo artist with orchestras in Israel he played for the Israeli Army, and he

has also been soloist with orchestras throughout this country and in Mexico.



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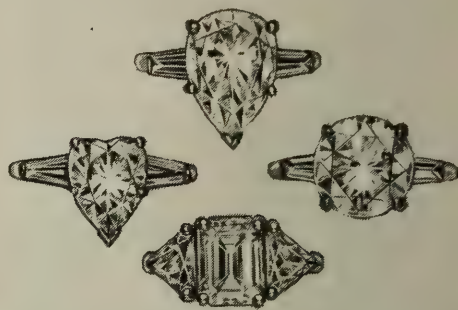
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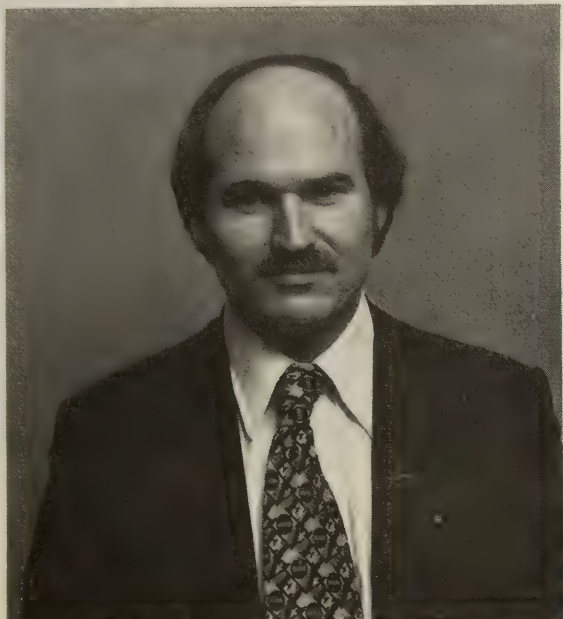
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## Robert Barnes

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Violist Robert Barnes was born in Detroit and attended Wayne State University. He joined the Detroit Symphony as a violinist, switching to viola his last year with that orchestra and joining the Boston Symphony a year later, in 1967. Mr. Barnes has performed in chamber music series at the High Point Galleries and Citizens Hall at Tanglewood and has been guest artist on WGBH radio and WQXR in New York. Presently on the faculty of Wellesley College, he has also taught at Lowell State College and at Brown University. Mr. Barnes is a member of the contemporary music ensemble, *Collage*, and,

with three of his BSO colleagues, a member of the recently formed Francesco Quartet.

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## Carol Procter

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Cellist Carol Procter joined the Boston Symphony Orchestra in 1965, turning down a Fulbright Scholarship to Rome in order to do so. Before joining the BSO, she was a member of the Springfield Symphony and Cambridge Festival orchestras, and principal cellist of the New England Conservatory Symphony and Chamber orchestras. Born in Oklahoma City, she studied at the Eastman School of Music and the New England Conservatory, where she received her bachelor's and master's degrees. Ms. Procter received a Fromm Fellowship to study at the Berkshire Music Center and was a

1969-70 participant in the BSO's cultural exchange program with the Japan Philharmonic. She is a member of the New England Harp Trio and also plays the viola da gamba with the Curtisville Consortium.

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## Frank Epstein

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Mr. Epstein's biography appears on page 37 of this program.



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## COMING CONCERTS...

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Thursday, 10 January—8-9:45

Thursday '10' Series

Friday, 11 January—2-3:45

Saturday, 12 January—8-9:45

YURI TEMIRKANOV conducting

Prokofiev *Classical Symphony*

Mozart *Violin Concerto*

No. 2 in D

VLADIMIR SPIVAKOV

Shostakovich *Symphony No. 6*

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Wednesday, 16 January at 7:30

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Steven Ledbetter will discuss the program  
at 6:45 in the Cabot-Cahners Room.

Thursday, 17 January—8-9:30

Thursday 'B' Series

Friday, 18 January—2-3:30

Saturday, 19 January—8-9:30

SEIJI OZAWA conducting

Dvořák *Stabat Mater*

PHYLLIS BRYN-JULSON, soprano

JAN DeGAETANI, mezzo-soprano

KENNETH RIEGEL, tenor

BENJAMIN LUXON, baritone

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JOHN OLIVER, conductor

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Thursday, 7 February—8-10

Thursday 'A' Series

Friday, 8 February—2-4

Saturday, 9 February—8-10

Tuesday, 12 February—8-10

KURT MASUR conducting

Mozart *Symphony No. 39*  
in E flat

Mozart *Symphony No. 40*  
in G minor

Mozart *Symphony No. 41*  
in C, *Jupiter*

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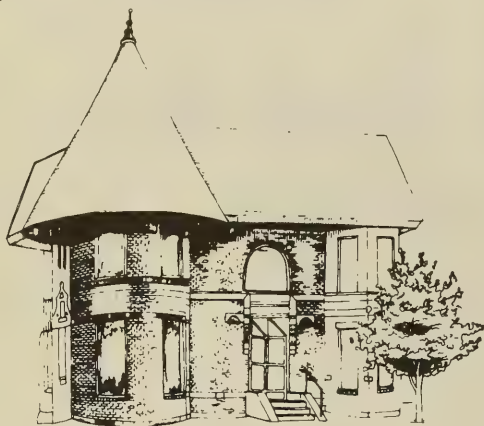
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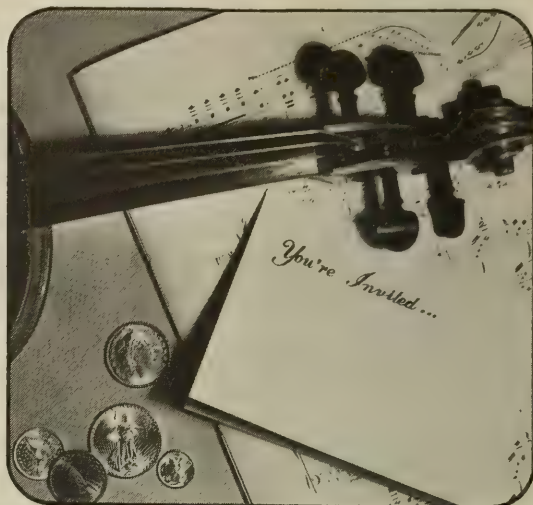
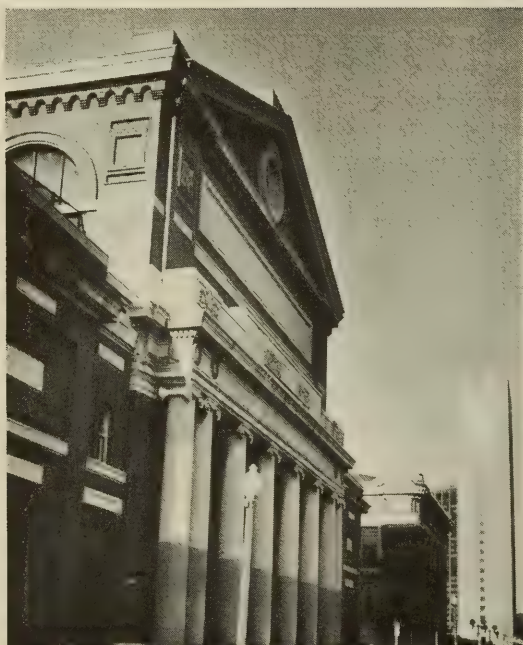
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**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

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**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to



leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

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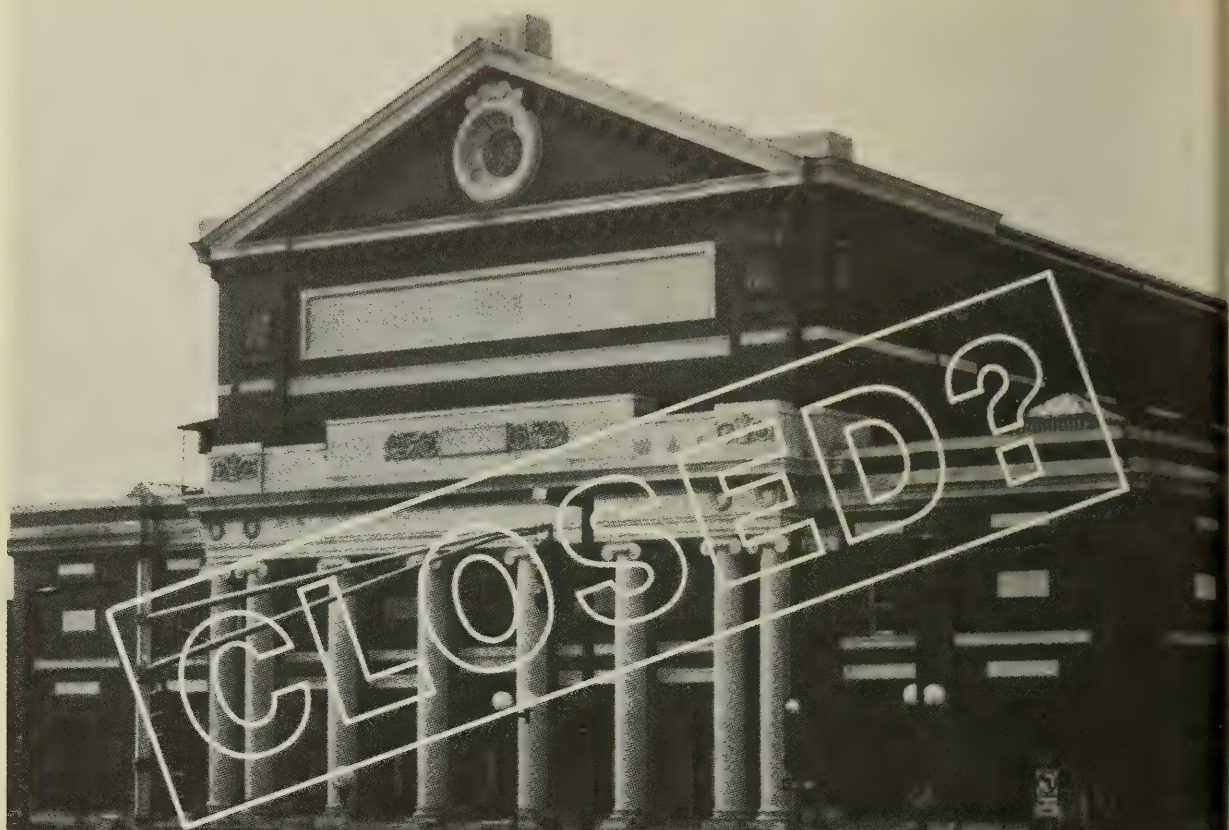
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Ninety-Ninth Season 1979-80

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# BSO

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## Rolf Smedvig Named BSO Trumpet Principal

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Rolf Smedvig has been appointed the BSO's principal trumpet following the most extended audition process in the Orchestra's history; he now occupies the Roger Louis Voisin chair left vacant the end of last summer with the departure of his teacher and BSO predecessor, Armando Ghitalla. Born in Seattle, Mr. Smedvig studied at the University of Washington, Boston University, and the Berkshire Music Center; at twenty, he became the BSO's youngest member when he joined as third trumpet in 1973. He is on the faculty of the Boston University School of Music and a founding member of the award-winning Empire Brass Quintet.

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## Ozawa Leads Historic Beethoven Ninth in China

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As part of the continuing cultural exchange between the Boston Symphony Orchestra and the People's Republic of China, Seiji Ozawa recently led three performances of Beethoven's Ninth Symphony with the Peking Central Philharmonic Orchestra. These performances, on 28, 29 and 30 December, were the first in China in twenty years, with Chinese chorus and soloists singing their native language. A documentary film crew from Boston's WNAC-TV/Channel 7 was on hand, and a one-hour special will be aired in Boston, New York, and Los Angeles.

Joining Music Director Ozawa on this venture were BSO concertmaster Joseph Silverstein, principal cellist Jules Eskin, principal bassoon Sherman Walt, and horn player Richard Mackey, all of whom assisted in rehearsals. Funding for the trip was provided by the Mobil Oil Corporation in the form of a special grant.

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## BSO to Perform Gluck's "Orfeo"

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The program for Thursday, 27 March (Thursday 'B' series), Friday and Saturday, 28 and 29 March, and Tuesday, 1 April (Tuesday 'C') will be a concert performance of Gluck's *Orfeo ed Euridice*, featuring mezzo-soprano Jan DeGaetani as Orfeo, soprano Margaret Marshall as Euridice, soprano Elizabeth Knighton as Amore, and John Oliver's Tanglewood Festival Chorus, all conducted by George Cleve.

Good seats in all price ranges are still available for the three-concert Thursday 'B' series, which begins on 17 January with the first BSO performance of Dvořák's *Stabat Mater*, continues on 21 February with a program featuring the Boston premiere of Donald Martino's Piano Concerto, and concludes on 27 March with *Orfeo*.

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## BSO Guests on WGBH-FM

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Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica* continues his series of live interviews with BSO guest artists on Saturday, 23 February at 11 when he speaks with Dwight Peltzer, soloist for the Boston premiere of Donald Martino's Piano Concerto, and with conductor Sergiu Comissiona on Monday, 25 February at 11.

In the meantime, however, WGBH is repeating last season's series of Lurtsema-hosted interviews, *The Orchestra*, on Thursday evenings at 8. Principal violist Burton Fine is featured on 10 January, principal cellist Jules Eskin on the 17th, principal bass Edwin Barker on the 24th, and former Director of Publications Michael Steinberg on the 31st.

## John Oliver Chorale

+ Orchestra

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**10 February 1980**

3 pm

Schütz  
Musikalische Exequien

Britten  
Rejoice in the Lamb

Carissimi  
Jephthah

**23 March 1980**

3 pm

Sessions  
Three Choruses on  
Biblical Texts

Britten  
Cantata Misericordiam

Stravinsky  
Cantata (1952)

**6 June 1980**

8 pm

Bruckner  
Mass in E-minor

Hindemith  
Apparebit Repentina  
Dies

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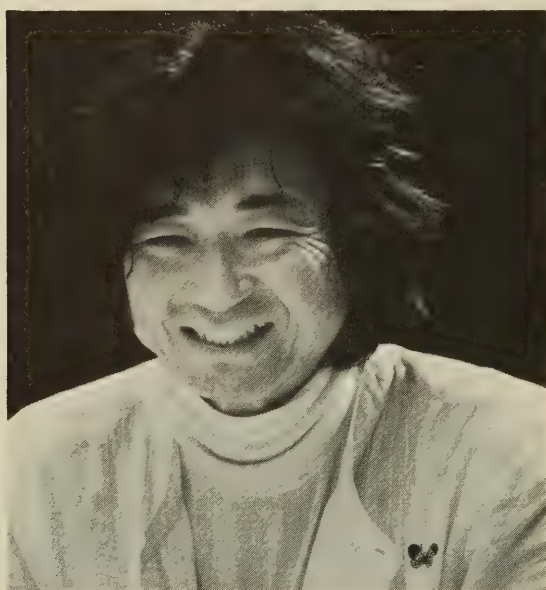
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.



# BOSTON SYMPHONY ORCHESTRA

1979/80

## First Violins

Joseph Silverstein  
Concertmaster  
Charles Munch chair

Emanuel Borok  
Assistant Concertmaster  
Helen Horner McIntyre chair

Max Hobart  
Cecylia Arzewski  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Freddy Ostrovsky  
Leo Panasevich  
Sheldon Rotenberg  
Alfred Schneider  
\* Gerald Gelbloom  
\* Raymond Sird  
\* Ikuko Mizuno  
\* Amnon Levy  
\* Bo Youp Hwang

## Second Violins

Marylou Speaker  
Fahnestock chair

Vyacheslav Uritsky  
Michel Sasson  
Ronald Knudsen  
Leonard Moss  
Laszlo Nagy  
\* Michael Vitale  
\* Darlene Gray  
\* Ronald Wilkison  
\* Harvey Seigel  
\* Jerome Rosen  
\* Sheila Fiekowsky  
\* Gerald Elias  
\* Ronan Lefkowitz  
\* Joseph McGauley  
\* Nancy Bracken

## Violas

Burton Fine  
Charles S. Dana chair

Patricia McCarty  
Mrs. David Stoneman chair

Eugene Lehner  
Robert Barnes  
Jerome Lipson  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo  
Michael Zaretsky

\* Marc Jeanneret  
\* Betty Benthin

## Cellos

Jules Eskin  
Philip R. Allen chair

Martin Hoherman  
Vernon and Marion Alden chair

Mischa Nieland  
Jerome Patterson

\* Robert Ripley  
Luis Leguia  
\* Carol Procter  
\* Ronald Feldman  
\* Joel Moerschel  
\* Jonathan Miller  
\* Martha Babcock

## Basses

Edwin Barker  
Harold D. Hodgkinson chair

William Rhein  
Joseph Hearne  
Bela Wurtzler  
Leslie Martin  
John Salkowski  
John Barwicki  
\* Robert Olson  
\* Lawrence Wolfe

## Flutes

Doriot Anthony Dwyer  
Walter Piston chair

Fenwick Smith  
Paul Fried

## Piccolo

Lois Schaefer  
Evelyn and C. Charles Marran chair

## Oboes

Ralph Gombert  
Mildred B. Remis chair

Wayne Rapier  
Alfred Genovese

## English Horn

Laurence Thorstenberg  
Phyllis Knight Beranek chair

## Clarinets

Harold Wright  
Ann S. M. Banks chair

Pasquale Cardillo  
Peter Hadcock  
E-flat clarinet

## Bass Clarinet

Craig Nordstrom

## Bassoons

Sherman Walt  
Edward A. Taft chair

Roland Small  
Matthew Ruggiero

## Contrabassoon

Richard Plaster

## Horns

Charles Kavalovski  
Helen Sagoff Slosberg chair

Charles Yancich  
Daniel Katzen  
David Ohanian  
Richard Mackey  
Ralph Pottle

## Trumpets

Rolf Smedvig  
Roger Louis Voisin chair

Andre Come

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Ronald Barron  
Norman Bolter  
Gordon Hallberg

## Tuba

Chester Schmitz

## Timpani

Everett Firth  
Sylvia Shippen Wells chair

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Arthur Press  
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Thursday, 10 January at 8

Friday, 11 January at 2

Saturday, 12 January at 8

The originally scheduled Soviet artists, conductor Yuri Temirkanov and violinist Vladimir Spivakov, were not able to come to the United States. David Zinman has kindly agreed to conduct these concerts at short notice.

**DAVID ZINMAN** conducting

**BRITTEN**

Suite on English Folk Tunes, "A Time There  
Was . . .," Opus 90 (Boston premiere)

- I. Cakes and Ale (fast and rough)
- II. The Bitter Withy (allegretto)
- III. Hankin Booby (heavily)
- IV. Hunt the Squirrel (fast and gay)
- V. Lord Melbourne (slow and languid)

**MOZART**

Violin Concerto No. 4 in D, K.218

Allegro

Andante cantabile

Rondeau: Andante grazioso—Allegro ma non troppo

**JOSEPH SILVERSTEIN**

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**RACHMANINOFF**

Symphony No. 2 in E minor, Opus 27

Largo—Allegro moderato

Allegro molto

Adagio

Allegro vivace

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# OZAWA AND THE BSO

## 3 THURSDAY EVENINGS

Here is a superb series of three performances for the New Year — with the best seats available now by subscription.

**JANUARY 17 AT 8 PM.** Seiji Ozawa leads the Boston Symphony Orchestra in a performance of Dvořák's large choral work, *Stabat Mater*. Ozawa is joined by the Tanglewood Festival Chorus, John Oliver conductor and soloists Phyllis Bryn-Julson (soprano), Jan DeGaetani (mezzo-soprano), Kenneth Reigel (tenor) and Benjamin Luxon (baritone).

**FEBRUARY 21 AT 8 PM.** Seiji Ozawa again conducts the BSO and is joined by Dwight Peltzer for the Boston Premiere of Martino's *Piano Concerto*. Also on the program is the prelude to *Irmelin* by Delius and Dvořák's *New World Symphony*.

**MARCH 27 AT 8 PM.** George Cleve conducts the Boston Symphony in Gluck's *Orfeo et Euridice*, the earliest full length opera of any composer to still maintain a place in the repertoire. Of Gluck's 45 operas, this is the most famous. Its dramatic concept is a forerunner of Wagner's works a century later. For this performance, Margaret Marshall and Elizabeth Knighton will sing the 1st and 2nd soprano roles and Jan DeGaetani is the mezzo-soprano. The Tanglewood Festival Chorus will be conducted by John Oliver.

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Baldwin Piano

Photo: Peter Schaal

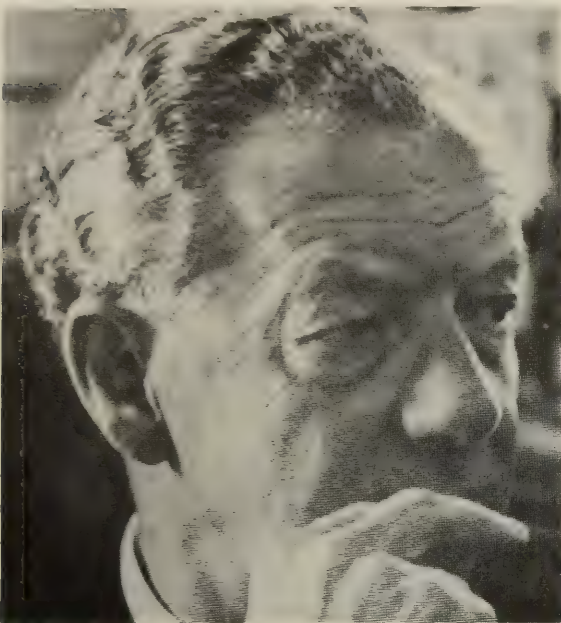


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## Benjamin Britten

### Suite on English Folk Tunes, "A Time There Was . . .," Opus 90

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*Benjamin Britten was born in Lowestoft, Suffolk, on 22 November 1913 and died in Aldeburgh on 4 December 1976. The Suite on English Folk Tunes, "A Time There Was. . .," was completed in 1974, though the third movement was composed as early as 1967. The first performance of the piece took place at the Aldeburgh Festival on 13 June 1975, with Steuart Bedford conducting the English Chamber Orchestra. Leonard Bernstein directed the New York Philharmonic Orchestra in the American premiere of the work on 15 April 1976. These performances are the first by the Boston Symphony Orchestra and the first in Boston. The suite is scored for two flutes (one doubling piccolo), two*

*oboes (one doubling English horn), two each of clarinet, bassoon, horn, and trumpet, timpani, snare drum, bass drum, triangle, low B-natural chime, harp, and strings.*

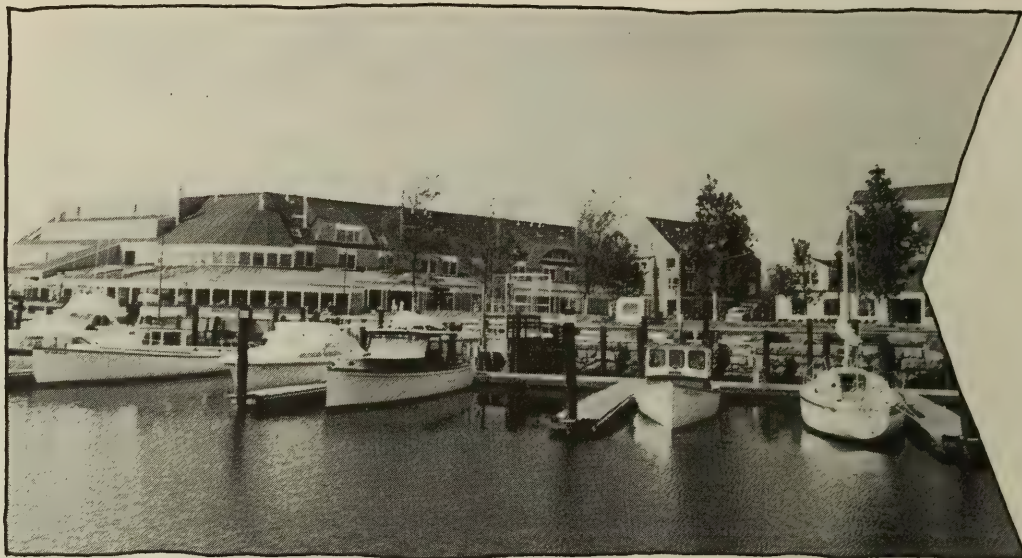
Although there is no doubt of the Englishness of Benjamin Britten's music, he was not one to make frequent use of traditional English melodies as had a number of English composers of an earlier generation—among them Vaughan Williams, Holst, and Percy Grainger. Britten's admiration for Grainger inspired his recording, some years ago, of a number of Grainger compositions as well as the dedication of the present suite, one of Britten's last compositions, "lovingly and reverently" to Grainger's memory. For this musical tribute, Britten turned to the source that had been mined so often by the older composer—traditional English song and dance. Each movement of the suite is based on two tunes, ten in all, drawn either from Grainger's own collection of English folk tunes, taken down from oral dictation, or from John Playford's 1651 compilation, *The Dancing Master*. Only one of the tunes ("Lord Melbourne" in the last movement) is played in its entirety; the rest are presented in fragmentary fashion as the raw material of the musical discourse.

The following tunes are used in each movement:

- I. **Cakes and Ales:** "We'll wed" and "Stepney Cakes and Ales";
- II. **The Bitter Withy:** the songs "The Bitter Withy" and "The Mermaid";
- III. **Hankin Booby:** the dances "Mage in a Cree" and "Half Hannikin";
- IV. **Hunt the Squirrel:** the dances "Hunt the Squirrel" and "The Tuneful Nightingale";
- V. **Lord Melbourne:** the dance "Epping Forest" and the song "Lord Melbourne."



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The third movement was the earliest in order of composition; it was commissioned for the opening of Queen Elizabeth II Hall and was performed there on 1 March 1967. The composer decided to expand the work to a five-movement suite while recovering from heart surgery in 1974; the final manuscript bears the inscription "Wolfgarten/Suffolk 16th November 1974." The retrospective thoughts of a composer in the autumn of his life dictated the choice of subtitle, drawn from a nostalgic stanza by Thomas Hardy:

A time there was—as one may guess  
And as, indeed, earth's testimonies tell—  
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## Wolfgang Amadè Mozart

### Violin Concerto No. 4 in D, K. 218

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Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself *Wolfgango Amadeo* about 1770 and *Wolfgang Amadè* in 1777 (and never *Wolfgang Amadeus*) was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed the five violin concertos, K.207, 211, 216, 218, and 219, between April and December 1775; K.218 was completed in October and probably had its first performance in Salzburg not long afterward. The concerto was first played in Boston by the Harvard Musical Association, 26 February 1874 with soloist Camilla Urso. The first performance by the Boston Symphony Orches-

tra took place in 1912 with Sylvain Noack and conductor Max Fiedler. It has since been performed under the direction of Karl Muck (with Noack and Fritz Kreisler), Eugene Schmidt (Noack), Serge Koussevitzky (Samuel Dushkin, Yelley d'Aranyi, Orlando Barera, Antonio Brosa, and Jascha Heifetz), Richard Burgin (Albert Spalding and Heifetz), Charles Munch and James Levine (both with Joseph Silverstein). The most recent performance was in 1973 with Seiji Ozawa (Silverstein). In these performances, Joseph Silverstein will play his own cadenzas. The score calls for solo violin and an orchestra consisting of two oboes, two horns, and strings.

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer. His great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, the father undertook to devote himself wholeheartedly to his training and exhibition both as a moral obligation and a financial investment. (Alfred Einstein has remarked, "The proportions of obligation and investment are not easy to determine.") The training included instruction on both the violin and the harpsichord, with the result that Wolfgang was able to make professional use of his skill on both instruments.

It appears that his devotion to the violin dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether intended for himself or for other virtuosos. But during the earlier years, when he was still concertmaster in the court orchestra of the Archbishop Hieronymus Colloredo of Salzburg, playing the violin at court was one of his duties—one that he fulfilled with some distaste. His father continued to encourage his violin playing. In a letter of 18 October 1777, Leopold wrote, "You have no idea how well you play the violin, if you would only do yourself justice and play with boldness, spirit, and fire, as if you were the first violinist in Europe." Perhaps it was the constant paternal pressure that caused Wolfgang ultimately to drop the violin as



a solo instrument. In Vienna he preferred to play the viola even in chamber music sessions, and his concert appearances were as a pianist.

In any case, the five violin concertos were all composed during a single year, 1775, while Wolfgang was still concertmaster in the service of the Archbishop at Salzburg. It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra. There is some evidence to suggest the latter possibility: a few years later Mozart wrote a new slow movement (Adagio in E major, K.261) to replace the middle movement of the fifth violin concerto (K.219), and Leopold referred to K.261 in a letter of 9 October 1777 as having been written for Brunetti "because he found the other one too studied." But that is certainly not solid proof that the original concerto, much less all five of them, were composed for the Italian instrumentalist.

All five of the violin concertos of 1775—when Mozart was but nineteen years old—date from a period when the composer was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its ritornello for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the tutti-solo opposition of the Baroque concerto in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E flat Piano Concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent a substantial development, and the last three of the five concertos have long been a regular part of the repertory. Wolfgang and Leopold both seem to have been especially fond of K.218. They referred to it as the "Strasbourg concerto," apparently because one of the tunes in the last movement was similar to a dance known as the "Ballo strasburghese." Wolfgang reported to his father that he had played it most successfully in Augsburg on 19 October 1777; "it went like oil," he wrote four days later. Earlier in the same month Leopold had written to Wolfgang of Brunetti's performance of the concerto in Salzburg. It had gone well generally, "but in the two allegros he played wrong notes occasionally and once nearly came to grief in a cadenza." Leopold's report was, no doubt, partly informational, but perhaps he meant it also to spur Wolfgang to greater heights in his violin playing.

Compared to the earlier concertos of 1775, K.218 is much expanded in scale and in the development of concerto technique: the first appearance of the soloist following the orchestral ritornello is now more of an event, a dramatic moment like the appearance of a singer in an opera aria. Mozart's skill at projecting the solo part—using extremes of range, greater virtuosity, and modulatory exploration—brings this concerto and the one that followed it close to Mozart's mature concerto style of the following decade; the growth in his control of the medium in just a matter of months is nothing short of extraordinary.

The Andante cantabile is a lyrical instrumental aria in slow-movement sonata form for the soloist, who occasionally engages in delicious dialogue with the oboes. The final Rondeau (the French spelling is significant, suggesting a refined grace and stateliness that was swept away entirely in some of the whirlwind rondos—with Italian spelling—in the later concertos) alternates an Andante grazioso in 2/4 time with Allegro ma non troppo in 6/8. Each time the andante appears, with its measured little tune, it seems to get stuck, just before the cadence, and only a burst of the 6/8 allegro can bring the musical sentence to conclusion. The extended middle section of the movement, in gavotte rhythm, continues the “French” feeling. When the main andante theme returns twice more, Mozart provides two new “solutions” to the problem of getting unstuck and brings the concerto to a close in whimsical good humor with a fadeout to silence.

—S.L.

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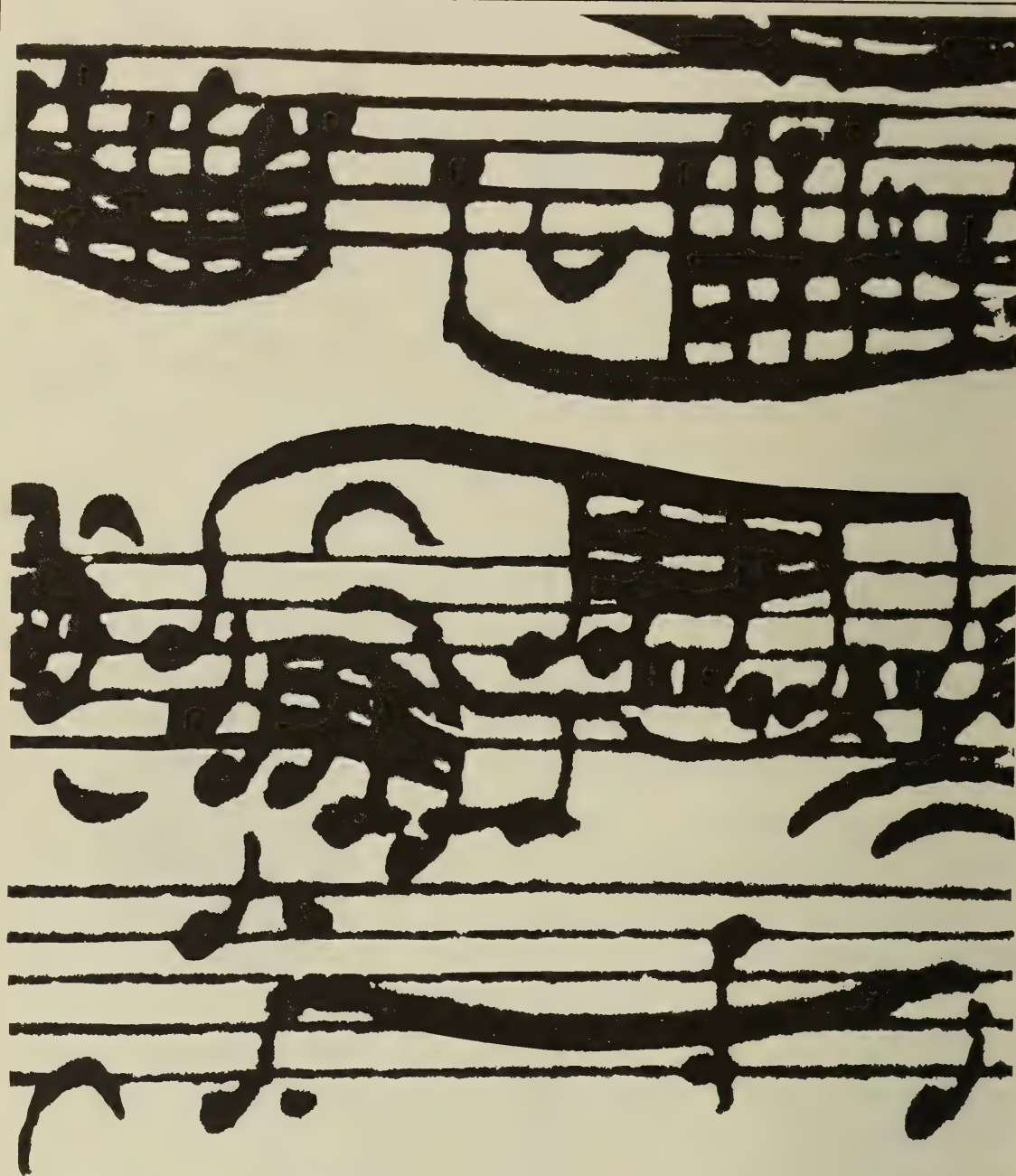


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## Sergey Rachmaninoff

### Symphony No. 2 in E minor, Opus 27

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Sergey Vassilievich Rachmaninoff was born at Semyonovo, district of Starorussky, Russia, on 20 March (old style)/ 1 April (new style) 1873 and died in Beverly Hills, California, on 28 March 1943. He composed the Symphony No. 2 between October 1906 and April 1907 and conducted the first performance in St. Petersburg on 26 January 1908. The Philadelphia Orchestra gave the first American performance on 26 November 1909, the composer conducting. Max Fiedler introduced the work in Boston at the symphony concerts of 14 and 15 October 1910. Karl Muck, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, and Izler Solomon per-

formed it in later seasons, Koussevitzky choosing it for the Rachmaninoff memorial concerts in April 1943. The most recent performances were André Previn's at Tanglewood in August of 1977 and Kazuyoshi Akiyama's in Boston, December that same year. The work is scored for three flutes (one doubling piccolo), three oboes, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, glockenspiel, bass drum, cymbals, and strings.

After he had finished this work, Rachmaninoff swore he would never write another symphony. It was almost thirty years before he changed his mind and began work on his third and last symphony. Meanwhile, the wonder was that he had written No. 2. The premiere in 1897 of his Symphony No. 1, apparently horrendously conducted by Alexander Glazunov, was such a disaster that it took three years of psychotherapy and hypnosis before he could again face writing a large-scale work. It was the instantly popular Piano Concerto No. 2 in C minor that freed him then, but even so, it was a while before the notion of "symphony" ceased to make him shudder.

When he wrote this E minor Symphony he was living in Dresden, where he also composed *The Isle of the Dead* after the Böcklin painting he had seen in the museum there and, for his first American tour in 1909, the Piano Concerto No. 3 in D minor.\* He was in his fifth year of marriage, a father (his second daughter, Tatiana, was born about the time the symphony was completed), an experienced composer in many genres, an unsurpassed and scarcely equaled pianist, and a highly esteemed conductor. As a composer, he was not only experienced, but original, with a tone of voice and a melodic style all his own and, as a number of attempts, particularly in film studios, have proved, inimitable. In his Preludes

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\*He introduced that work in New York with Gustav Mahler conducting, but for his first appearances with the Boston Symphony in November and December 1909, he chose the earlier C minor concerto.

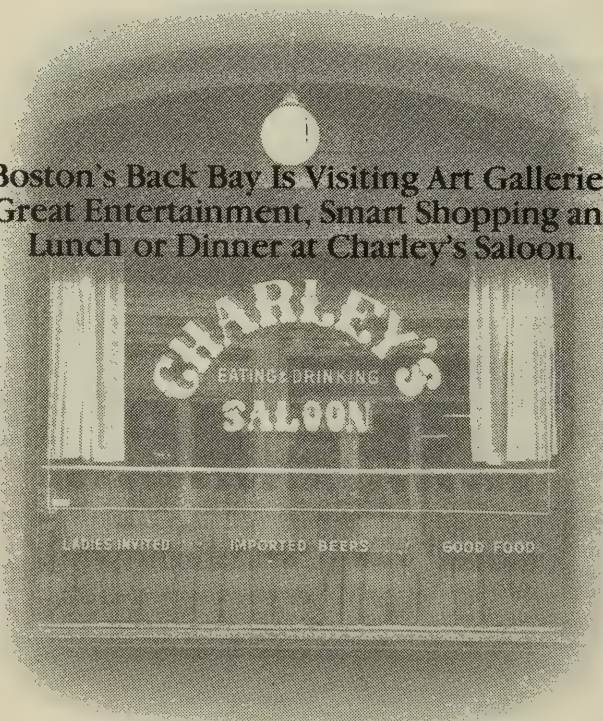


and Etudes-Tableaux for piano, he developed an impressive skill at composing a highly economical sort of music, but in his symphonies and concertos he preferred, at least at this point in his development, a more expansive manner.

Expansive enough to have disturbed conductors into making many cuts. Some of the standard cuts consist of petty impatiences like reducing the four measures of accompaniment at the start of the first allegro to two, but they have also included such brutal and incomprehensible surgery as the removal of the entire principal theme from the recapitulation of the adagio. Cuts do not solve formal problems: they merely shorten the amount of time you have to spend dealing with them. Indeed, though it seems paradoxical, a work may feel longer when it is cut because the proportions are off and the distribution of light and shade is all wrong.

Rachmaninoff himself seems to have sanctioned certain cuts, though with how much conviction and enthusiasm is unclear. The score in the Boston Symphony's library contains this note dated 23 March 1922 and in the hand of Leslie J. Rogers, then the orchestra's librarian: "on Jan. Mr. Rach. informed Mr. Monteux that the cuts he gave Stransky [Josef Stransky, conductor of the New York Philharmonic from 1911 until 1923] were OK and authorized by him and to secure same from N.Y. Philh. March: cuts received from NYPh. and put in this score in Red crayon." Monteux made twenty-nine cuts, reducing the playing time from the sixty-five minutes of Fiedler's and Muck's uncut performances to fifty-two. The tempi of earlier performances seem in any event to have been slower: André Previn's uncut Tanglewood performances ran fifty-nine minutes and change, while Koussevitzky, making fewer cuts than Monteux, gave consistently quicker performances (forty-one to forty-six minutes). The Boston

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record—negative division—is held by Izler Solomon at thirty-eight minutes. In any event, the question has been reconsidered in recent years and a number of conductors have opened the cuts. Kazuyoshi Akiyama's complete performances two years ago (fifty-three-plus minutes) were the first heard here in that form since Karl Muck last conducted it in December 1917. [David Zinman leads an abridged version of the score which incorporates cuts sanctioned by the composer.]

The first phrase you hear in cellos and basses is a motto that turns out to dominate the symphony, sometimes on the surface, sometimes beneath it. Both the slow introduction and the restless allegro to which it leads are its offspring. The scherzo is particularly brilliant as orchestral writing, and incidentally one of the critical canards that wants most urgently to be laid to well-deserved rest is the one that presents Rachmaninoff as truly at home only when writing for the piano and maintains that his orchestral texture is mere transcribed piano music. On the contrary, not only is his orchestration thoroughly idiomatic in its generous way, it is often virtually untranscribable for piano. The beautiful adagio is an example. Here Rachmaninoff's melodic genius is working at full power, and the lovely clarinet solo that emerges so tenderly from the passionate introductory measures is a wonderful instance of the composer's way of expanding an idea on and on. In its complete form, it takes twenty-three measures to say its say, never repeating itself literally, though circling, as many Russian tunes are apt to do, about a few notes within a limited range. (This is the theme whose second appearance, in the violins, is often cut.) The headlong finale has not only another of Rachmaninoff's most stirring melodies, but also an amazing passage, a network of descending scales, slow and fast, high and low, syncopated and straight, that generate such a swirl of sound that all the bells in Russia seem to be ringing.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.

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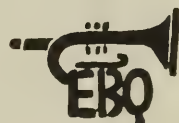


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## More . . .

Peter Evans's *Music of Benjamin Britten* has just recently been printed by the University of Minnesota, and there is a useful, though not entirely up-to-date biography by Imogen Holst in the Great Composers series (Faber and Faber). The *Suite on English Folk Tunes* has been recorded by Leonard Bernstein and the New York Philharmonic on a disc with the *Four Sea Interludes* and *Passacaglia* from *Peter Grimes* (Columbia).

Stanley Sadie's *Mozart* (Grossman, available in paperback) is a good basic book with nice illustrations. *The Mozart Companion*, edited by H.C. Robbins Landon and Donald Mitchell (Norton, available in paperback), contains valuable essays by a number of Mozart specialists. A. Hyatt King has contributed a volume on *Mozart String and Wind Concertos* to the BBC Music Guides (U. of Washington Press paperback). For recordings of Mozart's Violin Concerto No. 4, I would recommend Arthur Grumiaux with Colin Davis and the London Symphony (Philips), Nathan Milstein with the Philharmonia Orchestra (Angel), or David Oistrakh with the Berlin Philharmonic (Angel). Isaac Stern with Alexander Schneider and the English Chamber Orchestra, and Pinchas Zukerman with Daniel Barenboim also with the English Chamber Orchestra, have both recorded the work for Columbia.

Patrick Piggott has done two excellent books on Rachmaninoff, one in the Great Composers series (Faber and Faber), the other, on Rachmaninoff's orchestral music, a BBC Music Guide (U. of Washington paperback). Geoffrey Norris's *Rachmaninov* in the Master Musicians series (Littlefield paperback) offers a very good account of the composer's life and works. André Previn's recording of Rachmaninoff's Second Symphony with the London Symphony is highly recommended (Angel). Edo de Waart's performance with the Rotterdam Philharmonic (Philips) and Yuri Temirkanov's with the Royal Philharmonic (Angel) are doubtless worth investigating.

—S.L.

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## David Zinman



David Zinman, music director of the Rochester Philharmonic Orchestra since the fall of 1974, was born in New York City. A graduate of the Oberlin Conservatory, where he studied violin, he did advanced work in composition at the University of Minnesota, where he also served as university choral director. He participated in the conducting program at the Berkshire Music Center at Tanglewood and later worked with Pierre Monteux, who invited him to become his assistant in Europe. Mr. Zinman came to the attention of the international music world at the June 1963 Holland Festival when he con-

ducted two concerts with the Netherlands Chamber Orchestra in place of the ailing Paul Sacher; the following year he was appointed that orchestra's music director and held that post through the 1976-77 season.

Mr. Zinman made his American debut with the Philadelphia Orchestra in the spring of 1967 and has since appeared with, among others, the orchestras of Chicago, Los Angeles, Boston, New York, Pittsburgh, Minnesota, Toronto, Baltimore, San Francisco, and Houston. He continues to be active in Europe and became chief conductor of the Rotterdam Philharmonic this fall. He has also led the Amsterdam Concertgebouw, the London and BBC symphonies, the Royal Philharmonic, the Paris Conservatory Orchestra, and the Israel Philharmonic. Mr. Zinman's first recording, Chopin's F minor Concerto and Bach's D minor Concerto with Vladimir Ashkenazy and the London Symphony, won both the Edison Prize and the Grand Prix du Disque. Mr. Zinman's previous appearances with the Boston Symphony were at Tanglewood, in 1968, 1969, and 1975.



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## Joseph Silverstein

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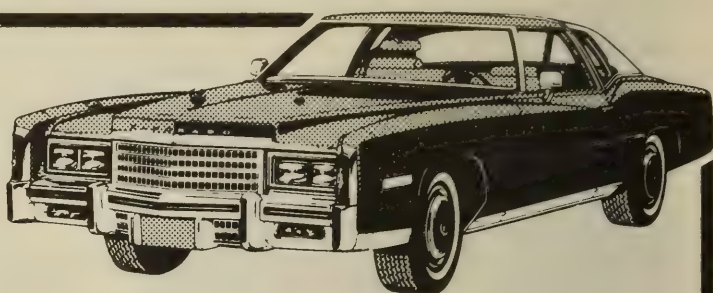
This season Joseph Silverstein celebrates his twenty-fifth anniversary with the Boston Symphony. He joined the Orchestra in 1955 at the age of twenty-three, became Concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. A native of Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia. His teachers included Joseph Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly with the Boston Symphony as soloist, and he conducts the Orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, and he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he is Interim Music Director of the Toledo Symphony.



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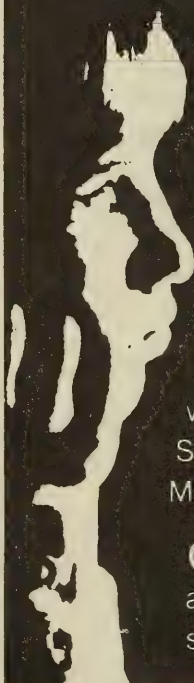
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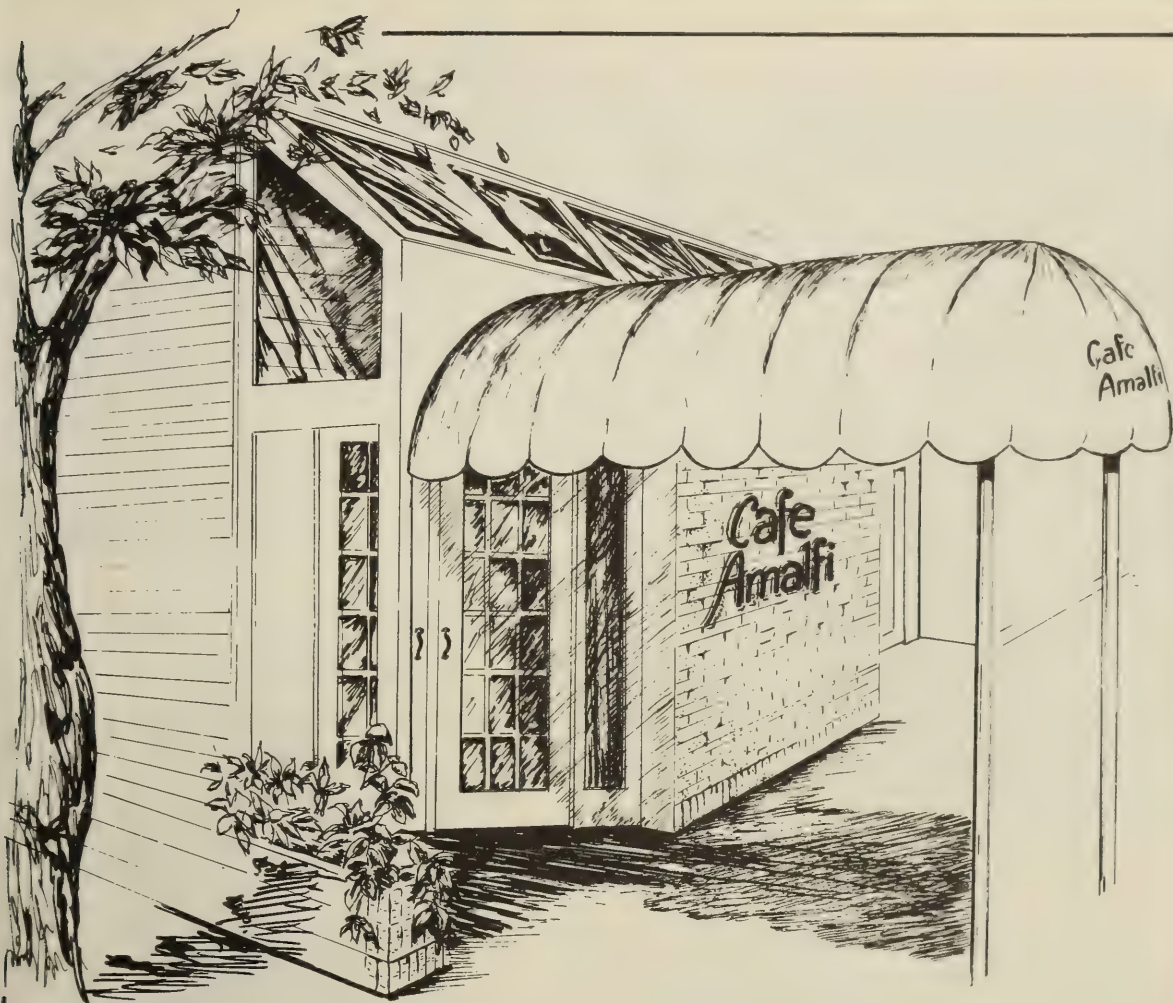


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## COMING CONCERTS...

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Wednesday, 16 January at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program at 6:45 in the Cabot-Cahners Room.

Thursday, 17 January—8-9:30

Thursday 'B' Series

Friday, 18 January—2-3:30

Saturday, 19 January—8-9:30

SEIJI OZAWA conducting

Dvořák

*Stabat Mater*

PHYLLIS BRYN-JULSON, soprano

JAN DeGAETANI, mezzo-soprano

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Thursday, 7 February—8-10

Thursday 'A' Series

Friday, 8 February—2-4

Saturday, 9 February—8-10

Tuesday, 12 February—8-10

KURT MASUR conducting

Mozart

Symphony No. 39  
in E flat

Mozart

Symphony No. 40  
in G minor

Mozart

Symphony No. 41  
in C, *Jupiter*

---

Wednesday, 13 February at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program at 6:45 in the Cabot-Cahners Room.

Thursday, 14 February—8-9:50

Thursday '10' Series

Friday, 15 February—2-3:50

Saturday, 16 February—8-9:50

KURT MASUR conducting

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strings and brass

Strauss

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Merry Pranks*

Tchaikovsky

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E minor



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Thursday, 21 February—8-9:45

Thursday 'B' Series

Friday, 22 February—2-3:45

Saturday, 23 February — 8-9:45

SEIJI OZAWA conducting

Delius — Prelude to *Irmelin*

Martino Piano Concerto

DWIGHT PELTZER

Dvořák Symphony No. 9 in  
E minor, *From the  
New World*

---

Thursday, 28 February—8-9:55

Thursday '10' Series

Friday, 29 February—2-3:55

Saturday, 1 March—8-9:55

SERGIU COMISSIONA conducting

Haydn Symphony No. 101  
in D, *The Clock*

Liszt Piano Concerto No.  
2 in A

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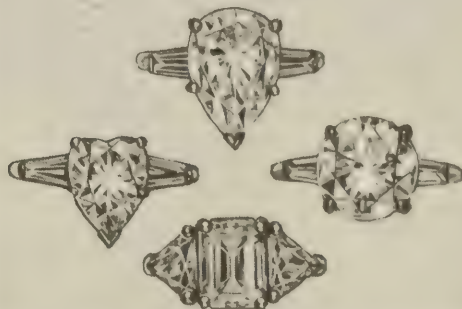
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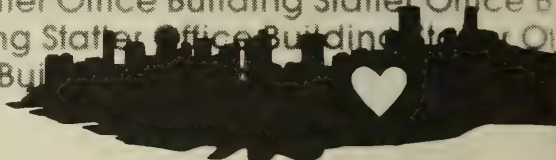
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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra and makes your seat available to someone who wants to attend the concert. You will receive a tax-deductible receipt as acknowledgment for your contribution.

**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to



leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The Rush Tickets are sold at \$3.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard by delayed broadcast in many parts of the United States and Canada through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WFCR-FM (Amherst 88.5), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Saturday evening concerts are broadcast live by these same stations and also WCRB (Boston 102.5 FM). Most of the Tuesday evening concerts are broadcast live by WGBH-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

**BSO FRIENDS:** The Friends are supporters of the BSO, active in all of its endeavors. Friends receive the monthly BSO news publication and priority ticket information. For information about the Friends of the Boston Symphony, please call the Friends' Office Monday through Friday between nine and five. If you are already a Friend and would like to change your address, please send your new address *with the label* from your BSO newsletter to the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Including the mailing label will assure a quick and accurate change of address in our files.



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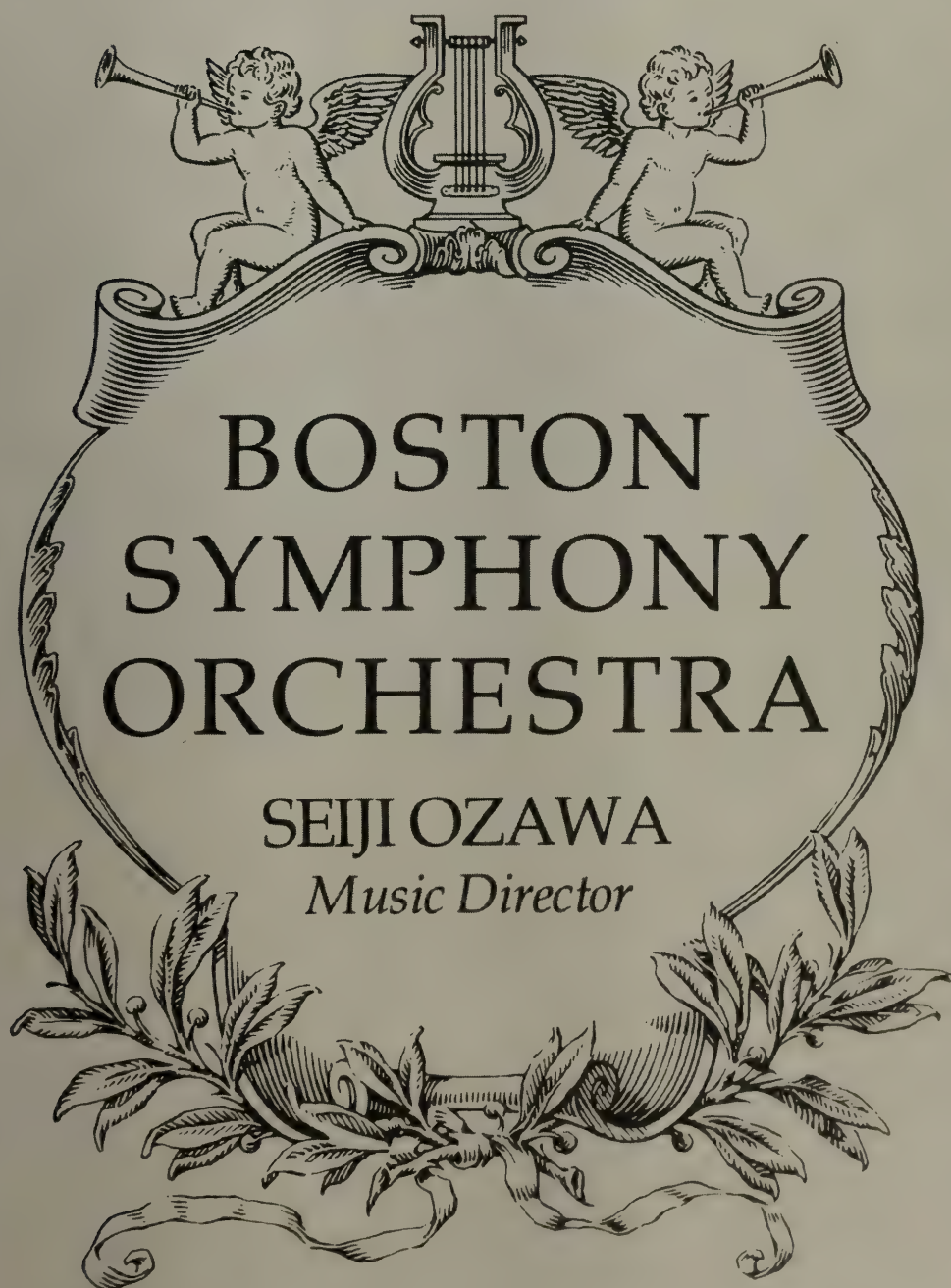
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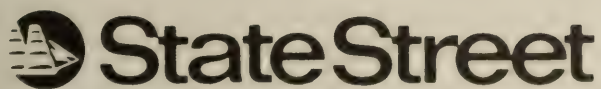
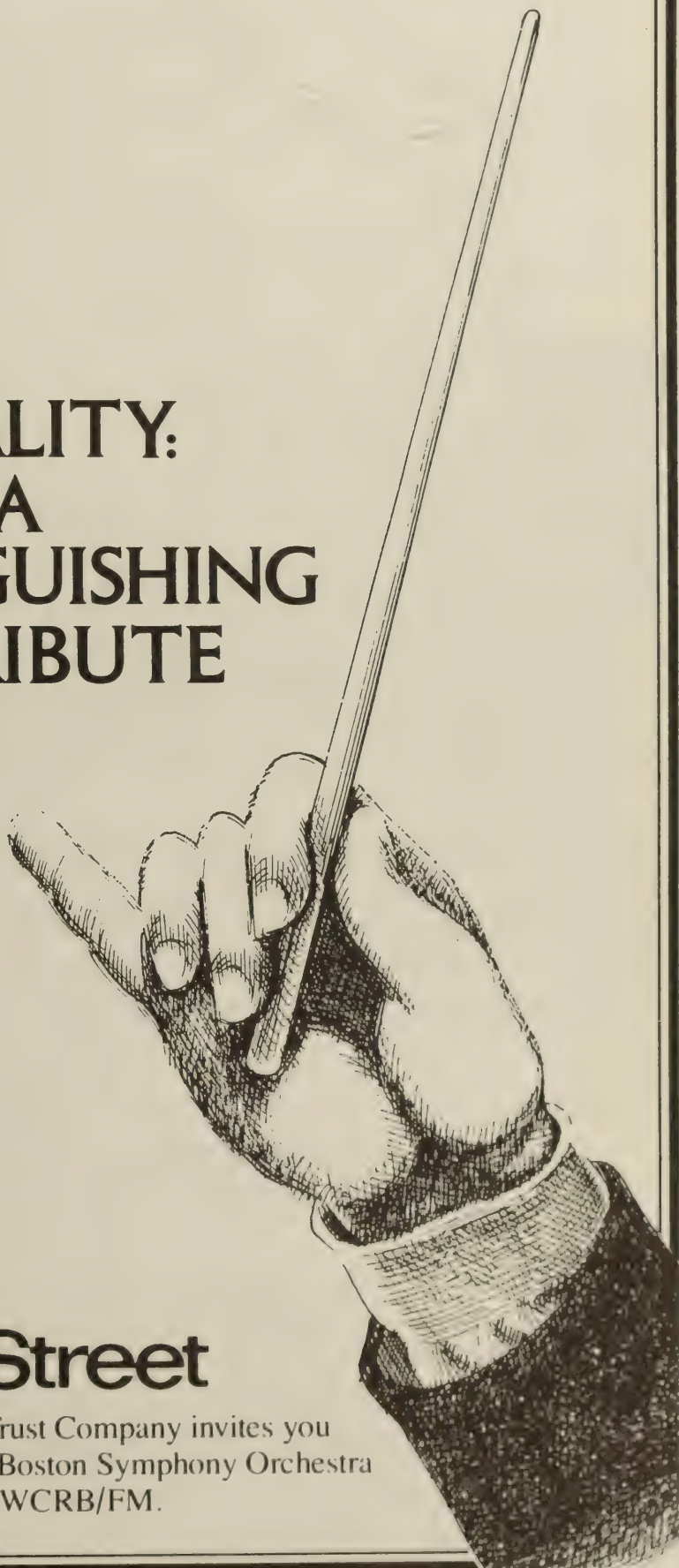




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# BSO

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## **Rolf Smedvig Named BSO Trumpet Principal**

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Rolf Smedvig has been appointed the BSO's principal trumpet following the most extended audition process in the Orchestra's history; he now occupies the Roger Louis Voisin chair left vacant the end of last summer with the departure of his teacher and BSO predecessor, Armando Ghitalla. Born in Seattle, Mr. Smedvig studied at the University of Washington, Boston University, and the Berkshire Music Center; at twenty, he became the BSO's youngest member when he joined as third trumpet in 1973. He is on the faculty of the Boston University School of Music and a founding member of the award-winning Empire Brass Quintet.

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## **Ozawa Leads Historic Beethoven Ninth in China**

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As part of the continuing cultural exchange between the Boston Symphony Orchestra and the People's Republic of China, Seiji Ozawa recently led three performances of Beethoven's Ninth Symphony with the Peking Central Philharmonic Orchestra. These performances, on 28, 29 and 30 December, were the first in China in twenty years, with Chinese chorus and soloists singing their native language. A documentary film crew from Boston's WNAC-TV/Channel 7 was on hand, and a one-hour special will be aired in Boston, New York, and Los Angeles.

Joining Music Director Ozawa on this venture were BSO concertmaster Joseph Silverstein, principal cellist Jules Eskin, principal bassoon Sherman Walt, and horn player Richard Mackey, all of whom assisted in rehearsals. Funding for the trip was provided by the Mobil Oil Corporation in the form of a special grant.

## **An Open Letter to Rhode Island Friends and Subscribers**

It is a pleasure to announce that after a lapse of many years, we shall try to revive and formalize the Rhode Island Friends of the Boston Symphony Orchestra, and we invite any and all Rhode Island Friends and subscribers to join us. Our purpose will be to become better informed and more aware of the Orchestra, to be helpful to it, and to have fun in our association with it.

The Boston Symphony Orchestra is one of the world's truly great musical organizations, a local national treasure that deserves our support. The Orchestra right now is at the very pinnacle of artistic achievement and world recognition. If it is to be secure in its preeminence, however, it needs the active interest and participation of strong Friends organizations. We have many such groups in Boston and elsewhere; now we want one in Rhode Island as well.

A Rhode Island Friend of the BSO is anyone who makes an annual contribution to the Orchestra of \$25 or more. You will receive the monthly BSO newsletter and will be invited to participate in all the events sponsored by the Rhode Island Friends.

We invite any and all in this concert's audience to show your interest by contacting the Chairman, Mrs. Edward J. Bertozzi, Jr., at 33 Stimson Avenue, Providence 02906, or the Vice-Chairman, Mrs. Eleanor Radin, at the address shown below. We look forward to hearing from you.

Judith C. Bertozzi, Chairman  
Eleanor Radin, Vice-Chairman

Johns H. Congdon, Overseer  
Boston Symphony Orchestra

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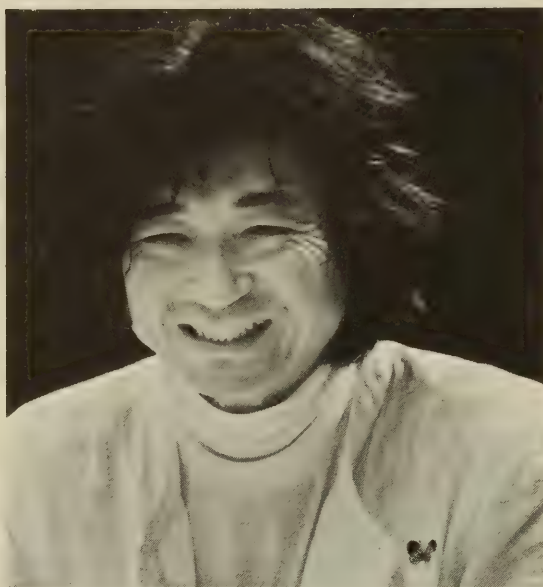
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.



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MENDELSSOHN

Overture, *The Hebrides (Fingal's Cave)*, Opus 26

HAYDN

Symphony No. 104 in D, *London*

Adagio—Allegro

Andante

Menuetto: Allegro; Trio

Allegro spiritoso

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INTERMISSION

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SCHUMANN

Symphony No. 2 in C, Opus 61

Sostenuto assai—Allegro ma non troppo

Scherzo: Allegro vivace; Trio I; Trio II

Adagio espressivo

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## Felix Mendelssohn-Bartholdy

### Overture, *The Hebrides* (Fingal's Cave), Opus 26

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Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn completed the *Hebrides* Overture in December 1831 and revised it twice; the first performance of the final version was in Berlin on 10 January 1833, Mendelssohn conducting. The choice of title seems never to have been resolved by the composer: before the overture's completion he referred to it as "*The Hebrides*." The first score was entitled "*The Lonely Island*," and it was originally played as "*The Isles of Fingal*." The printed parts of the first version bear the title "*Hebrides*," but the published score of the revised work was entitled "*Fingal's Cave*."

Carl Zerrahn conducted the orchestra of the Harvard Musical Association in an early Boston performance of the *Hebrides* Overture on 19 April 1866. Georg Henschel led the first Boston Symphony performance in January of 1883. Later performances were conducted by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Ernest Ansermet, Seiji Ozawa, and Gunther Schuller. Prior to this season, the most recent BSO performances in Symphony Hall were under Monteux in April 1957; Schuller led the work at Tanglewood in August 1977. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

The Hebrides are islands off the west coast of Scotland and, inhabited by a people more Norse than Gaelic, they bear names like Rhum, Iona, Staffa, Islay, Ulva, Eigg, Mull, and Muck. The name of Islay is revered by connoisseurs of Scotch whisky, and it is also there that Harris tweed is made. Fingal's Cave is to be found on the southwest shore of Staffa, a flooded room 227 feet by forty-two, rising to a height of sixty-six feet, its walls lined with hexagonal pillars of basalt lava. It became a tourist attraction in the 1770s in the wake of the excitement over a stupendous literary forgery by a certain James Macpherson, who, in the 1760s, had published what he said were translations of Gaelic epics and ballads by the third-century poet Ossian. Macpherson used some genuine material, though all of it from centuries much later than the third, but he both misunderstood and misrepresented most of what he used and in any event added enormously more



stuff of his own. (After his death, the Gaelic "originals" were published—he had left money in his will for that purpose—but they turned out to be translations of Macpherson's English.) What is sure is that Macpherson, whose own literary career had failed, did his work with skill: the combination of ominously misty, doom-laden atmosphere and a style derived from the rolling and sonorous English of the King James version of the Bible made an immense impact. Dr. Johnson, David Hume, and Voltaire were among the doubters, but most of literary Europe debated whether Ossian was not actually a greater writer than Homer. Readers devoured *Fingal*, *Temora*, and the *Fragments*, and, as we can learn from Goethe's *Werther*, the reading of Ossian to your girl was a recognized instrument of seduction. No question, Macpherson's work is crucial to the birth of Romantic sensibility.

Mendelssohn, twenty years old and on his first trip to the British Isles, would not for the world have missed Fingal's Cave. He set out on this journey just after his triumphal and epoch-making revival of Bach's *St. Matthew Passion* in Berlin in the spring of 1829, his host in London and companion on the tour being his "one and only friend," Karl Klingemann, poet, amateur of the arts, and secretary to the Hanoverian legation in London. Scotland particularly moved and excited him—"When God Himself turns to landscape painting, it turns out strangely beautiful . . . everything looks so stern and robust, half enveloped in haze or smoke or fog"—and he found there the beginnings of two of his most beautiful compositions, the *Scottish Symphony*, which he would not finish until 1842, and the *Hebrides Overture*, whose first theme he sketched then and there and included in a letter home.



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He worked on it hard, long, and often, trying, as he once said, to get it to smell more of seagulls and fish oil than of counterpoint. The form in which we now have it is the third, and even then Mendelssohn seems to have entertained doubts, for, like the *Scottish* and *Italian* symphonies, it is one of the scores he would not release for publication in his lifetime. We can only be puzzled. "Finespun yet richly colored," Berlioz called it. The initial "lapping waves" idea, the one that came to him right at Fingal's Cave, suggests myriad transformations. The singing second theme (cellos and bassoons, with help now and again from the clarinets) is one of Mendelssohn's loveliest melodies; moreover, unlike most of his tunes in that vein, it doesn't just peter out feebly but is beautifully diverted into yet another view of the opening figure. All this is drastically and fascinatingly compressed in recapitulation to allow room for a storm, evocative and at the same time as neat as one of the pencil drawings in his travel diary. But the greatest wonder in the overture is the beginning of the development, where, after grand and formal fanfares, voices call across the water, a quietly ominous rustling fills the air, and vast and mysterious distances are suggested. Perhaps, as he sketched these strange and far-ranging key changes, he was remembering the parallel places in some of Mozart's piano concertos, or perhaps he just found them as he relived the emotions of his journey to the Hebrides. Either way, here is a moment when sovereign craft and fantasy work magically in the cause of seagulls, fish oil, of Fingal, the legendary king of Morven, and the Ossianic mists.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.

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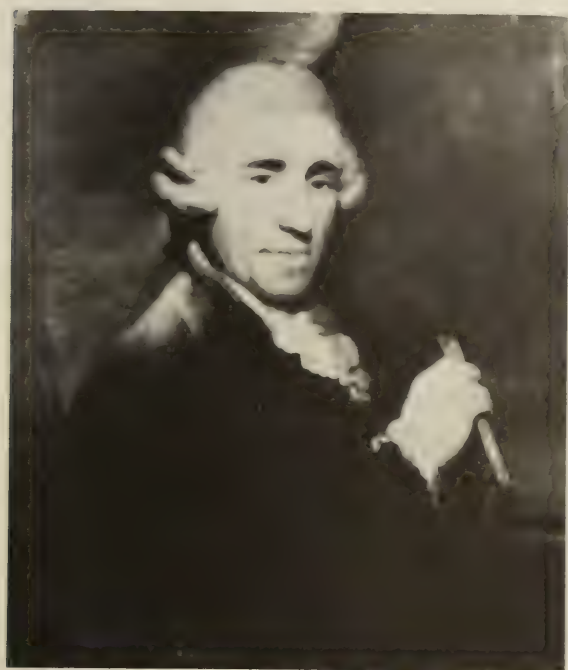
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## Joseph Haydn

### Symphony No. 104 in D, London



*Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March or 1 April 1732 and died in Vienna on 31 May 1809. He wrote this symphony in 1795 and led its first performance at the King's Theatre, Haymarket, London on 4 May that year. Boston Symphony audiences first heard the London Symphony when it was conducted by Wilhelm Gericke in December 1884. The BSO has also played it under Arthur Nikisch, Emil Paur, Karl Muck, Pierre Monteux, Serge Koussevitzky, Georges Enesco, Richard Burgin, Charles Munch, and, most recently, prior to this season, in January 1959, Robert Shaw. The score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.*

Not often have an artist and his public been so wondrously and delightedly attuned to one another as were Haydn and his enchanted London audiences in the first half of the 1790s. For nearly thirty years, Haydn had worked for the Esterházy family under conditions that were artistically stimulating but that also kept him in geographic isolation much of the time. His music the while circulated widely in printed and manuscript copies, and when, after the disbanding of the Esterházy's musical establishment upon the death in September 1790 of old Prince Nicholas, Haydn became, so to speak, a free man, he was more famous than he knew.

Johann Peter Salomon lost not a moment in perceiving the chance that Haydn's sudden availability offered. Salomon, born 1745 in Bonn, but actively and indeed exceedingly successful in London as violinist and impresario since 1781, happened to be on the continent when he heard of the death of Haydn's employer. He left at once for Vienna, where he simply presented himself at Haydn's apartment one December morning with the words, "I am Salomon from London and I have come to fetch you." His words and his splendid offer—£1,000 for an opera, six symphonies, and some miscellaneous pieces, plus a £200 guarantee for a benefit concert—persuaded, and within a matter of weeks the two were on their way.

The story is familiar—the farewell with Mozart at which both shed tears, the rough crossing from Calais to Dover ("But I fought it all off and came ashore without—excuse me—actually being sick," he wrote to his friend Marianne von Genzinger), the stunning success of his London concerts and the six new symphonies he wrote for them, the honorary degree at Oxford, the gentle love affair with Mrs. Rebecca Schroeter, the grief of Mozart's death. Haydn returned to Vienna in 1792, but a second visit to London was a foregone conclusion. The 1794-95 sojourn in England equaled the earlier one as a triumph.

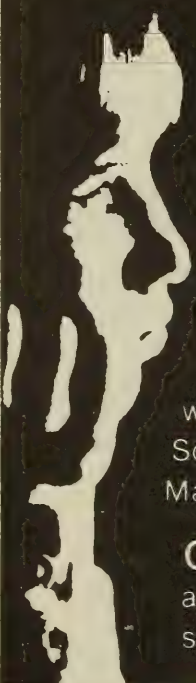


The Symphony No. 104 is the last of the twelve he wrote for and introduced in London; indeed, it is his last symphony altogether. It is commonly known as the "London," which, given that the designation applied equally to eleven other symphonies, must be one of the most pointless of all musical nicknames. But the Germans outdo us in silliness. They call it the "Salomon" Symphony, but in fact Haydn's last three symphonies were written for concerts presented not by Salomon but by another violinist-impresario (and quite considerable composer), Giovanni Battista Viotti.

All the music at the concert at which the D major symphony was introduced was by Haydn, and the program included the seventh performance in about as many months of the work that had turned out the greatest hit of the second London visit, the *Military* Symphony. There were also some vocal numbers and of one of the singers, a certain Madame Banti, Haydn noted in his diary—in English—that "she song very scanty." Of the event altogether, though, Haydn noted (back in German now) that "the whole company was thoroughly pleased and so was I. I made 4,000 gulden on this evening. Such a thing is possible only in England." The reviewer of the *Morning Chronicle* wrote: "It is with pleasure that we inform the public that genius is not so totally neglected as some are too often apt to confirm," commenting also on the "fullness, richness, and majesty, in all its parts" of Haydn's new symphony.

Contemporary criticism is apt to stress the complexity, the sense of *ample* and abundance in Haydn's work. But his intoxicating intelligence and invention—and thus also his famous sense of humor—are tied as well and inextricably to his feeling for economy. (This is one of the ways in which Haydn differs from Mozart. Mozart could play Haydn's game, as, for example, in the finale to the E flat piano concerto, K.449, but his natural inclination was toward the prodigal.)

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It is Haydn's way to work with few, simple, striking, and malleable ideas. The purely formal fanfare that opens this D major symphony is an example. We hear it first in its most obvious, its most "natural" form. But it returns twice during the introduction, subtly transformed the first time and dramatically the second. And what rich returns Haydn derives from the sighing figure the violins introduce in the first measure after the fanfare! When, after that, minor gives way to major and adagio to allegro, a single theme virtually suffices to propel this densely and wittily worked movement along.

Melodies like the one at the beginning of the andante earned Haydn his nineteenth-century reputation for innocence. Butter would indeed not melt in the sweet mouth of the personage who speaks in the first four measures. But the poignant and accented B flat in the next phrase is fair warning, and the extraordinary extensions when the opening phrase returns—the violin sound now edged with a bit of bassoon tone—persuade us that innocence is but a point of departure for adventures both subtle and deep. The most astonishing of these adventures—the mysterious cessation of motion on remote and mysterious harmonies and the touching speculations of the flute—is in its present form a late second thought of Haydn's.

The robust minuet is alive with amusing syncopations, the trio, charmingly scored, is gently lyrical. Haydn provides ten measures of retransition to the reprise of the minuet, and that is a very rare feature in his music. The finale starts with a Croatian folk song, presented in rustic style over a bagpipe-like drone. But the movement as a whole is full of city wisdom, about counterpoint and rapidly swirling dissonance. Its most remarkable feature is perhaps the contrasting theme, much slower and delicately harmonized, which Haydn uses to make the most breath-stoppingly surprising retransition into a recapitulation that ever occurred to him.

—M. S.

Program note on the *London* Symphony courtesy San Francisco Symphony Association ©1979

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## Robert Schumann

### Symphony No. 2 in C, Opus 61

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Robert Alexander Schumann was born at Zwickau, Saxony, on 8 June 1810 and died at Endenich, near Bonn, on 29 July 1856. He began work on the Symphony No. 2 in the latter part of 1845 and completed it the following year. Numbered second in order of publication, it was actually the third of his symphonies, for both the First Symphony and the D minor (known as the Fourth) were originally written in 1841. Felix Mendelssohn conducted the first performance of the Second Symphony at the Gewandhaus in Leipzig on 5 November 1846. An early performance in this country was played in Boston by the orchestra of the Harvard Musical Association on 1 March 1866.

The Boston Symphony Orchestra first played the symphony at the tenth concert of the inaugural season, on 31 December 1881; Georg Henschel conducted. The symphony has also been performed by the BSO under the direction of Wilhelm Gericke, Arthur Nikisch, Franz Kneisel, Emil Paur, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Dimitri Mitropoulos, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, and Lorin Maazel. The most recent performances prior to this season were in November 1975 under the direction of James Levine. The score calls for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings. At these performances, Joseph Silverstein conducts the symphony in Schumann's original orchestration.

It was an unusual characteristic of Robert Schumann that he tended to specialize in different musical genres in sequence. Up until 1840, the year of his marriage, he wrote nothing but music for his own instrument, the piano. Then, in an outburst of joy at his marriage to Clara Wieck, he embarked almost single-mindedly upon a course of song-composition; during the year 1840 he composed about 140 songs, including all of his major cycles—the two entitled *Liederkreis*, Op. 24 and Op. 39, *Myrthen*, *Dichterliebe*, and *Frauenliebe und -leben*. The following year he turned to orchestral writing for the first time and produced the First and Fourth symphonies (the latter was not published before it underwent major revisions a decade later). The same year saw the composition of a movement for piano and orchestra that later became the first movement of his A minor concerto. In 1842 he turned with equal diligence and enthusiasm to chamber music; his output for the single year included all three string quartets, the piano quintet, the piano quartet, and the *Fantasiestücke* for piano, violin, and cello. Meanwhile Schumann was continuing as editor of the *Neue Zeitschrift für Musik*, of which he had been co-founder; his position made him one of the most influential spokesmen for serious music in all of Europe.


Clearly his physical and creative energies were high during the early years of



the decade, but the rosy situation did not last. A physical breakdown attributed to overwork came in 1842 and a much more serious one in August 1844. The second time his condition was ominous: constant trembling, various phobias (especially the fear of heights and of sharp metallic objects), and worst of all, tinnitus, a constant noise or ringing in the ears, which made almost any musical exercise—playing or composing—impossible. The tinnitus suggests the first signs of the tertiary syphilis that was ultimately to bring on Schumann's insanity and cause his death.

This was not the first time that Schumann had been prey to depression so severe that he was unable to work (he had already suffered bouts of "melancholy" in 1828, October 1830, much of 1831, autumn 1833, September 1837, and at various times in 1838 and 1839), but this time the depression was accompanied unmistakably by serious medical indications. It was also doubly unwelcome because of the several extraordinarily good years he had enjoyed following his marriage; he may even have thought that conjugal felicity had cured his emotional problems. But 1844 was the worst year yet; this time, even with Clara always at hand to help him, he could not overcome his depression. Writing music was out of the question; it took weeks even to write a letter.


His recuperation took over a year, during which he composed virtually nothing at first. Much of his creative energy in 1845 was directed toward a thorough study of Bach and a number of essays in fugal composition (four fugues for piano later published as Opus 74; six fugues on the name B-A-C-H for organ or pedal piano published as Opus 60); he also returned to the one-movement work for piano and orchestra composed four years earlier and expanded it by the addition of two movements into the great A minor piano concerto. But the first completely new large-scale composition after his breakdown was the Symphony in C published as Opus 61 and labeled second in the series.



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Much of Schumann's music is intensely personal in ways more specific than simply reflecting the composer's emotional state. Listening to many of his pieces is like reading a private letter or an intimate diary. He delighted in codes and ciphers, often (in his earlier years) encoding the name or home town of a sweetheart into his music. After he met Clara, the secret messages were directed to her. But, with the exception of one passage in the last movement, the Second Symphony is remarkably "classical" in conception, devoid of any apparent literary program or inspiration. If anything, it is inspired by a musical source: the heroic symphonies of Beethoven, in which a dark mood at the opening resolves through heroic struggle to triumph at the end.

One overt sign of the "classical" character of the work is the size of the orchestra: this is the only Schumann symphony that limits the horn section to two instruments; four had long since become standard for the romantic orchestra. Whenever a Schumann symphony is performed, a basic question to ask is "What about the orchestration?" For an age in which virtuoso orchestrators abounded,



*Clara Schumann*



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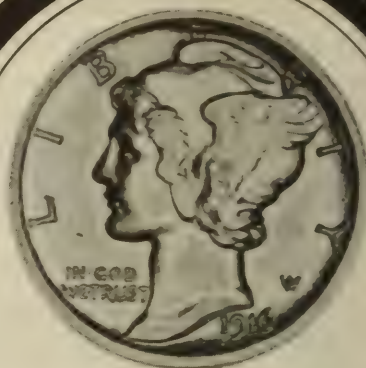
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Schumann was unusually uncomfortable in handling a large ensemble. Perhaps it would be better to say that he was uneven, since many of his movements reveal a felicity of conception that is rare and highly romantic; this is especially true of his slow movements (possibly because they are closest in character to the romantic character pieces that were always his strong point?). But the "loud" outer movements have always created dismay among critics and conductors for what they deemed thick, muddy orchestration. Until very recently, rare indeed (perhaps non-existent) was the conductor who could keep his hands off Schumann's score. Mahler and Weingartner both made well-known and frequently performed versions of the Schumann symphonies, and Weingartner wrote a book of suggestions regarding alterations in the scoring and dynamics in order to "improve" balance and color. The problem lies in the fact that Schumann rarely allowed the solo instruments a chance; he doubled parts in thick masses, so that the resultant sound was rather homogenous. Speculation abounds as to the reason for this treatment. Tovey suggested that Schumann was such an ineffectual conductor of his own music that he wanted to make his scores foolproof by avoiding important solo lines; he would require several woodwind or string parts to play together, so that if one player failed to enter at the appropriate time, *someone* would be there. But this theory fails to explain why some of the movements are so beautifully scored.

Another possible (and perhaps more likely) explanation is that Schumann was basically a pianist who came late to orchestral composition. His textures in keyboard writing are often quite dense, with active inner parts and a great deal of doubling. The scoring would then seem to be of a piece with his whole manner of conceiving music. If such is the case, we really owe it to ourselves and to Schumann to play the music as he wrote it (and as the present performances do). The worst problems occur in what seem to be simply miscalculations based on lack of familiarity with what the instruments could do, as, for example, when Schumann doubles two instruments in an effective range for one and a weak range for the other, so that one is totally overbalanced. The difficulty is greatly eased when the symphonies are performed by today's virtuoso orchestras as opposed to the rather provincial ensemble that Schumann had at his disposal in Dresden, where he was living at the time.

More than any of his other symphonies, the Second reveals a progression of mental states reflecting the composer's own life. Three years after its composition he wrote to D.G. Otten, the Music Director in Hamburg, who had inquired about the work, to say, "I wrote my symphony in December 1845, and I sometimes fear my semi-invalid state can be divined from the music. I began to feel more myself when I wrote the last movement, and was certainly much better when I finished the whole work. All the same it reminds me of dark days."

The opening slow section does suggest "dark days" despite the presence of the brass fanfare in C major. The brilliant effect of that opening motto is purposely undercut by a chromatic, long-breathed phrase in the strings totally contradicting one's normal expectations of either joy or heroism. Once into the allegro, the sharply dotted principal theme affects a heroic air, but the chromatic secondary theme again denies any feeling of conquest. The development is an extensive and





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elaborate treatment of all the motivic material presented thus far, climaxing with a dominant pedal and a powerful—almost Beethovenian—return to the recapitulation.

It may have been the high emotional level of the first movement that caused Schumann to place the scherzo second, thus allowing a further release of energy before settling down to the lavish lyricism of the adagio. The scherzo is officially in C major, like the opening movement, but the very opening, on a diminished seventh chord (which is brought back again and again), belies once more the qualities we normally expect of C major; this scherzo is no joke. The basic groundplan is one of Schumann's own invention, elaborated from those of Beethoven's later symphonies (such as the Seventh) in which the main scherzo section comes round and round again in double alternation with the trio. Schumann's innovation is to employ two trios; the second of these has a brief fugato with the theme presented both upright and in inversion—a reminder of Schumann's Bach studies earlier in 1845. The motto fanfare of the first movement recurs in the closing bars to recall the continuing (and still abortive) heroic search.

The adagio, though delayed from its normal position as the second movement, is well worth waiting for. Here the passion of the musical ideas, the delicacy of the scoring, and Schumann's masterful control of tension and release create a high-voltage sense of yearning. The opening songlike theme is of an emotional richness not found elsewhere in the symphony, a soaring upward in large intervals (sixth, octave) returning in a pair of sequential descending sevenths that suggest Elgar before the fact.

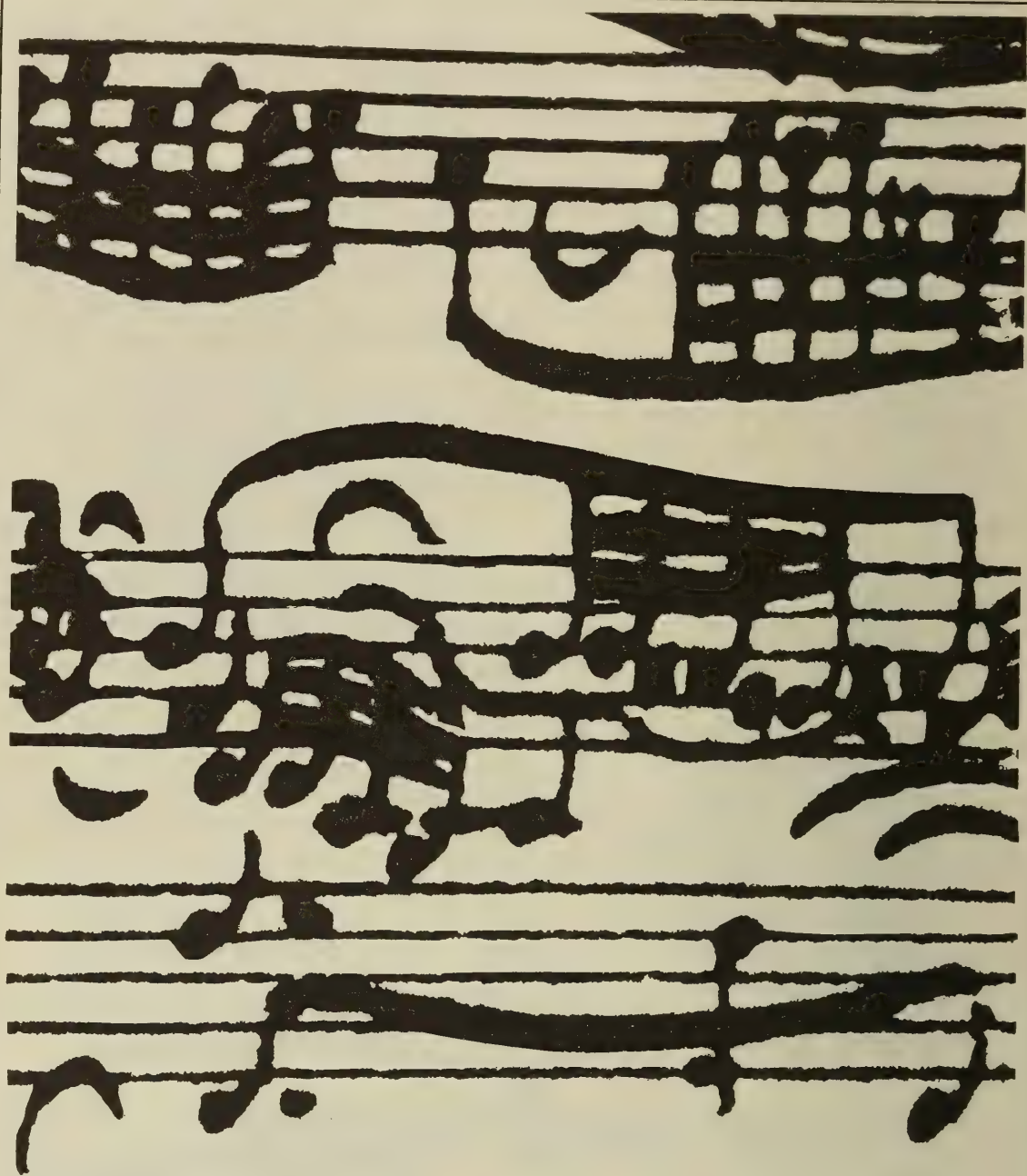
# Where a little do-re-mi can swell into an "Ode to Joy."



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The last movement has always been the most controversial. Tovey called it incoherent, and partisans have both attacked and defended it. Schumann himself insisted that he felt much better while writing it and that his improved condition was reflected in the music. The movement certainly projects an affirmative character; the second theme, derived from the emotional melody of the third movement, briefly attempts to recall the past, but it is overwhelmed by the onrush of energy. The most unusual formal aspect of the movement is the fusion of development and recapitulation, ending in the minor key. An extended coda is essential to assert a confident ending; the coda in this case is almost half the length of the movement. Now, for the first time in this symphony, we may be intruding on one of Schumann's private messages: we hear an elaborate coda-development of a totally new theme, one used earlier by Schumann in his piano *Fantasie*, Op. 17; it had been borrowed, in its turn, from Beethoven's song cycle *An die ferne Geliebte*, where it was a setting of the words "*Nimm sie hin denn diese Lieder* (Take, then, these songs of mine)." In the *Fantasie* Schumann was unmistakably offering his music to Clara; here, too, it seems, he is offering the music to her, though the void that separates them is no longer physical but psychological.

The very ending brings back the fanfare motto from the first movement in an assertion of victory, but this victory, unlike Beethoven's in the Fifth Symphony, is a triumph of willpower, almost of self-hypnosis. Schumann could not foresee, when he finished Opus 61, that the truly "dark days" still lay ahead.

—Steven Ledbetter



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## More...

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Philip Radcliffe's *Mendelssohn* in the Master Musicians series (Littlefield paperback) is a good introductory life-and-works treatment. Mendelssohn described the inspiration for the *Hebrides* Overture, with a sketch of its opening theme, in a fascinating letter; a selection from his correspondence, translated by Gisela Selden-Goth, is available in paperback (Vienna House), though at a more-than-paperback price. Eric Werner's *Mendelssohn: a New Image of the Composer and his Age* is the most recent serious biography, especially good on the period. An interesting though necessarily quite technical study of the sketches for the original versions of the *Hebrides* Overture is R. Larry Todd's article "Of Sea Gulls and Counterpoint" in *Nineteenth-Century Music* (March 1979). Of the many available recordings, Kurt Masur leads the descendant of Mendelssohn's own orchestra, the Gewandhaus ensemble of Leipzig, in a leisurely and lyrical performance (Musical Heritage Society); I am especially fond of Peter Maag's well-shaped reading with the London Symphony, which is backed by a fine performance of the composer's Third Symphony (London Stereo Treasury).

The best introduction to Haydn's life and works is the volume by Rosemary Hughes in the Master Musicians series (Littlefield paperback). Studies of Haydn range from the smallest scale to the very largest, and Haydn scholar H.C. Robbins Landon encompasses both extremes; his brief volume on Haydn symphonies in the BBC Music Guides (University of Washington paperback), in sixty-four pages, is scarcely long enough to do more than mention highlights of the more than one hundred symphonies. At the opposite end of the scale, he has produced a massive five-volume publication (of which the last four volumes are now available), *Haydn: Chronicle and Works* (Indiana), in which Haydn's London successes are treated exhaustively in volume three. Among the many available recordings of Symphony 104, I have a special fondness for Eugen Jochum's splendid reading with the London Philharmonic (DG), and I have lived happily for many years with a version of Symphonies 103 and 104 recorded by Mogens Wöldike and the Vienna State Opera Orchestra (Vanguard). Antal Dorati's performance with the Philharmonia Hungarica is available both as part of his immense recording project involving the complete Haydn symphonies (enhanced by a superb booklet of notes by Robbins Landon) and as a separate disc (London Stereo Treasury).

Joan Chissell's *Schumann*, a volume in the Master Musicians series, seems to be temporarily out of print, apparently a consequence of new publishing arrangements; it will probably reappear shortly, as most of the rest of the series already has, under the Littlefield imprint. *Robert Schumann: The Man and His Work*, edited by Alan Walker (Barnes & Noble), is a symposium with many interesting things, among them an enthusiastic chapter on the orchestral music by Brian Schlotel and an extensive investigation of Schumann's difficult medical history. The most recent discussion of the problems inherent in Schumann's treatment of the orchestra is Stephen Walsh's article "Schumann's Orchestra: Function and Effect" in the *Musical Newsletter* for July 1972. George Szell conducted the Cleveland Orchestra in splendid performances of all four Schumann symphonies (*Odyssey*), although details of balance suggest either touching up of the score or

trickery in the engineering; Leonard Bernstein's traversal of the same ground with the New York Philharmonic (Columbia) suffers from arbitrary tempo changes that are occasionally in direct contradiction to the composer's markings. Other recommended recordings include Daniel Barenboim and the Chicago Symphony (DG), which also includes the colorful *Konzertstück* for four horns and orchestra, and Eliahu Inbal and the New Philharmonia Orchestra (Philips Festivo), which also includes the *Overture, Scherzo, and Finale*, Op. 52.

—S.L.

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## Joseph Silverstein

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This season Joseph Silverstein celebrates his twenty-fifth anniversary with the Boston Symphony. He joined the Orchestra in 1955 at the age of twenty-three, became Concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly with the Boston Symphony as soloist, and he conducts the Orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, and he has recorded works of Mrs. H. H. A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he is Interim Music Director of the Toledo Symphony.

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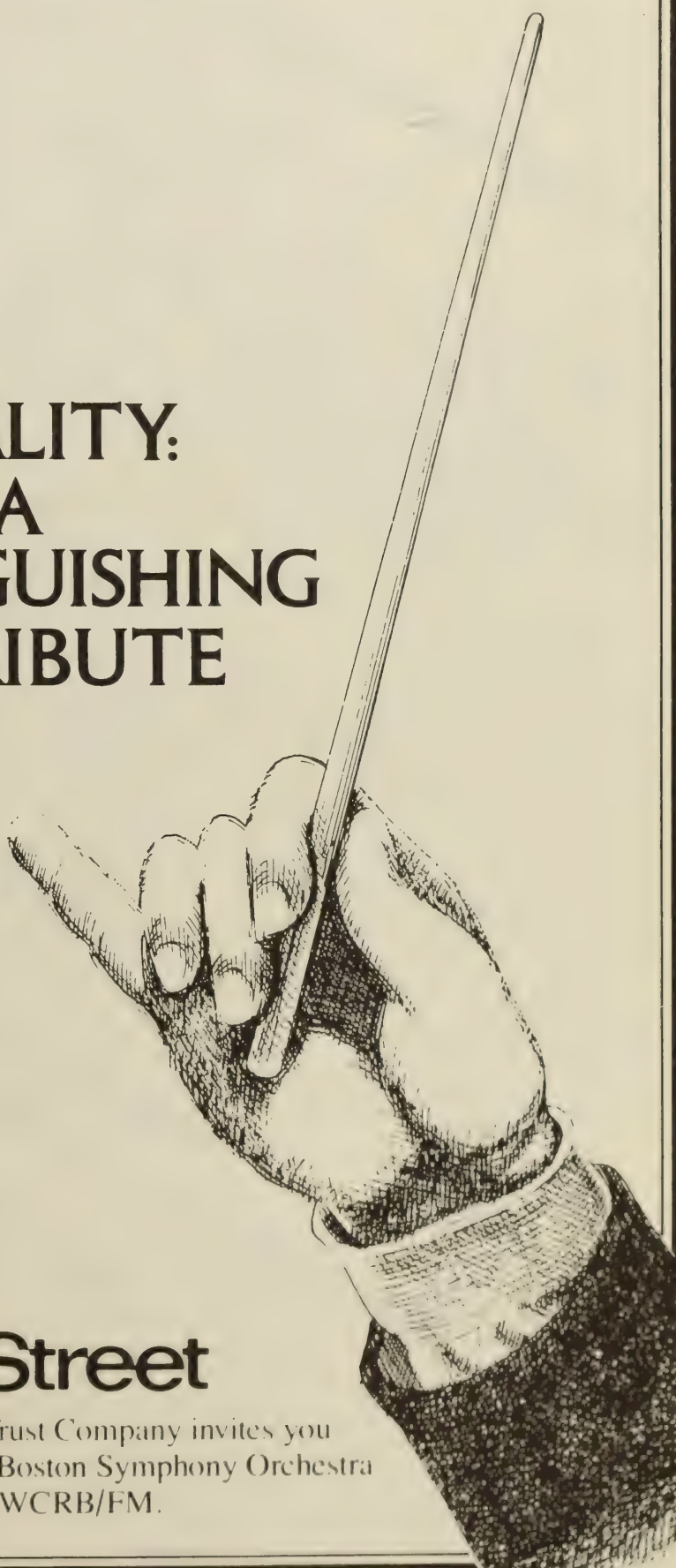


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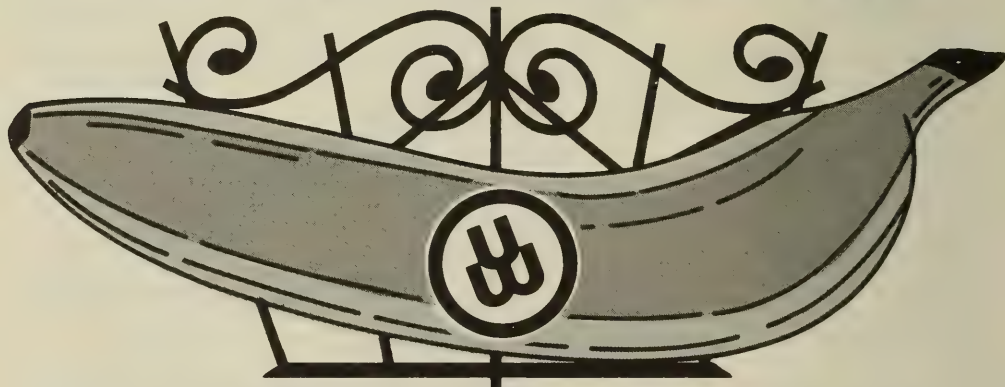
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## **John Williams Named Pops Conductor**

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Hollywood composer and conductor John Williams has been named Conductor of the Boston Pops after an extensive six-month search for a successor to Arthur Fiedler. Following tour appearances with the Pops during the next few weeks, Mr. Williams's first public appearance in Boston in his new capacity will be on 20 April for the BSO/WCRB Marathon. He will open the annual Pops season in Boston on Tuesday, 29 April, and he will conduct the majority of Pops performances both at Symphony Hall and on the Esplanade throughout May, June, and July.

By special resolution of the orchestra's trustees, Harry Ellis Dickson, for twenty-six years Assistant Conductor of the Pops and a frequent figure on the Pops podium since the decline in health and death of Mr. Fiedler, has been named Associate Conductor of the Boston Pops. Mr. Dickson will continue periodically to conduct the Pops.



*John Williams*



*Harry Ellis Dickson*

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## TFC on Record

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In the spring of 1977, John Oliver and the Tanglewood Festival Chorus were invited by Deutsche Grammophon to record a program of unaccompanied "American Choral Music of the Twentieth Century." Featuring music of Elliott Carter, Charles Ives, Jacob Druckman, and Aaron Copland, the disc was released last spring and has been critically acclaimed. "In programming, in execution, and in terms of recorded sound, this is a simply stunning album," is how the December 1979 issue of *Stereo Review* put it, commenting further on the "awesome dramatic impact . . . rhythmic vitality . . . [and] highly expressionistic" quality of the various selections.

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## BSO Guests on WGBH-FM

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Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists on Saturday, 23 February at 11 when he speaks with Dwight Peltzer, soloist for the Boston premiere of Donald Martino's Piano Concerto, and with conductor Sergiu Comissiona on Monday, 25 February at 11.

In the meantime, however, WGBH is repeating last season's series of Lurtsema-hosted interviews, *The Orchestra*, on Thursday evenings at 8. Principal cellist Jules Eskin is featured on 17 January, principal bass Edwin Barker on the 24th, former Director of Publications Michael Steinberg on the 31st, and, together on 7 February, principal flute Doriot Anthony Dwyer and piccoloist Lois Schaefer.

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## Art Exhibitions in the Cabot-Cahners Room

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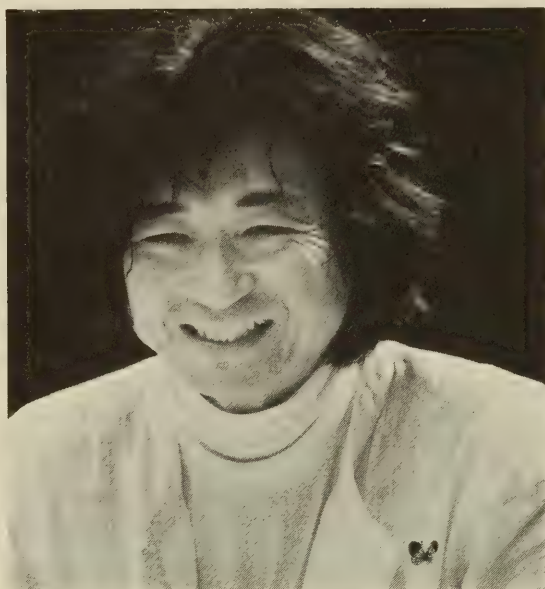
## Corrigendum

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Michael Steinberg's program note for Kazuyoshi Akiyama's December 1977 performances of the Rachmaninoff Second Symphony stated that those performances would be uncut. Two weeks later, however, a correction in the program noted that Mr. Akiyama decided during rehearsals to make a cut in the finale. So, contrary to the program note for David Zinman's performances last week, the uncut Rachmaninoff Second Symphony has still not been heard in Symphony Hall since Karl Muck conducted it in December 1917.



## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.



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**DVOŘÁK**

Stabat Mater, Opus 58

Stabat mater dolorosa

(Quartet & Chorus: Andante con moto)

Quis est homo

(Quartet: Andante sostenuto)

Eia, mater, fons amoris

(Chorus: Andante con moto)

Fac ut ardeat cor meum

(Bass solo & Chorus: Largo)

Tui nati vulnerati

(Chorus: Andante con moto, quasi allegretto)

Fac me vere tecum flere

(Tenor solo & Chorus: Andante con moto)

Virgo, virginum praeclara

(Chorus: Largo)

Fac ut portem Christi mortem

(Soprano & Tenor duet: Larghetto)

Inflammatum et accensus

(Alto solo: Andante maestoso)

Quando corpus morietur

(Quartet & Chorus: Andante con moto)

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## Antonín Dvořák

### Stabat Mater, Opus 58

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Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague on 8 September 1841 and died in Prague on 1 May 1904. He began the *Stabat Mater* in the spring of 1876, writing a complete sketch between 19 February and 7 May; then he let the work go for nearly a year and a half and only orchestrated it in the fall of 1877. The complete score was finished on 13 November 1877. The first performance took place in Prague on 23 December 1880. Wilhelm Gericke conducted two sections of the *Stabat Mater* at the opening concerts of the Boston Symphony's 1904-05 season—the alto solo "Inflam-matus et accensus" with Louise Homer,

and the quartet "Quis est homo," with Grace B. Williams, Mrs. Homer, Theodore van Yorx, and L.B. Merrill—but the present performances are the first by the Orchestra of the complete work. The score calls for soprano, alto, tenor, and bass soloists, mixed chorus, and an orchestra consisting of two flutes and piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

*Stabat mater* is a Latin poem written in the thirteenth century, most probably by Jacopone da Todi (ca. 1228-1306). He had been a lawyer, a man of the world, but after the sudden death of his wife, he renounced his career (about 1268), underwent a decade of penance, and became a Franciscan monk and a writer of intensely emotional and mystical poems. *Stabat mater dolorosa* consists of twenty three-line stanzas, grouped in pairs, with the rhyme scheme *aab, ccb*. The text tells of the grief of Mary, standing at the foot of the cross watching the crucifixion of Jesus. The poet's persona first describes the scene, emphasizing the pain and heartbreak of the bereaved mother, then moves to the rhetorical question "Who would not feel compassion at this sight?," which in turn motivates the suggestion (elaborated through most of the last half of the poem) that the poet wishes to share in the sorrow, to bear some of the burden.

The poem is in the form of the late medieval sequence, a type of metrical poetry that was frequently inserted into the liturgy of the Catholic church, with the result that the liturgical text grew considerably over the course of centuries. The Council of Trent, convened in the mid-sixteenth century in response to the Protestant Reformation, purged thousands of sequences from the liturgy and allowed only four such works to remain, not including *Stabat mater*. But the impact and humanity of the poem seem to have kept it alive, and it was finally reinstated in 1727. It is now sung as part of the Feast of the Seven Dolors (15 September).

The *Stabat mater* text has been set by many composers over the centuries. In the Renaissance it appealed to such great masters as Josquin Desprez, Orlandus Lassus, and Palestrina, whose setting made such a strong impression on no less a



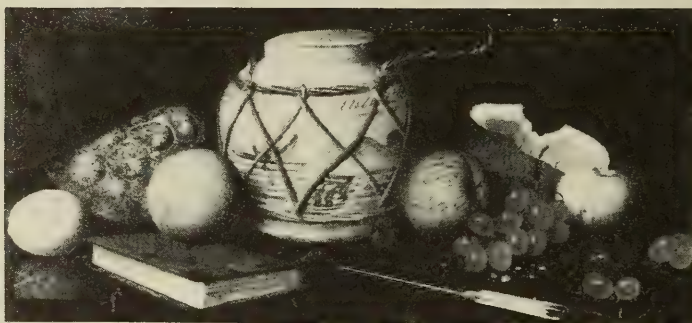
musician than Richard Wagner that Wagner himself prepared a performing edition of it. After the text was returned to the liturgy, it was set by Pergolesi in what is reputed to be the final composition of that short-lived master. Among more recent composers, settings by Rossini, Dvořák, Verdi, and Poulenc are familiar. Dvořák's composition is the largest and most elaborate of them all.

When the pious Dvořák undertook his first composition to a religious text, it is scarcely surprising that he chose to write a *Stabat mater*; only a few months earlier he had lost his daughter Josefa, just two days old, and he no doubt felt a special empathy for a text in which a bereaved parent grieves over the death of a child. He sketched the entire work in about three months, from 19 February to 7 May 1876, but other work prevented its completion at that time. Before coming back to the cantata, he composed his *Moravian Duets*, his single piano concerto, a comic opera *The Cunning Peasant*, and the splendid *Symphonic Variations*. While he was working on the variations, tragedy struck twice in less than a month. His eleven-month-old daughter, during a moment when she was not being watched, drank a solution of phosphorus intended for making matches and died on 13 August 1877. Immediately afterward, his first-born son Otakar, then three-and-one-half years old, caught smallpox, and died on the composer's birthday, 8 September. The Dvořáks were left childless. No doubt these sad events immediately recalled to his mind the sketch of his *Stabat Mater*, which he orchestrated in October and early November, completing it on 13 November.

Performances of the *Stabat Mater*, especially in England, played a major role in making the composer's international reputation. By the time of the first English performance, under Joseph Barnby in London in 1883, it had already been performed several times in Czechoslovakia and once in Budapest. But it was in England, the home of a vigorous and long-standing choral tradition and of major

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annual choral festivals, that the cantata seems to have had the strongest appeal. The composer himself conducted the work in London on 13 March 1884, a performance that was one of his greatest personal triumphs; it also marked the beginning of a long and cordial relationship between Dvořák and the English. During his visit he was commissioned by the publishing firm of Novello & Co. to write an oratorio for the Leeds Festival; at the same time he was asked by the directors of the Birmingham Festival for a work for their 1885 season. In addition, the Royal Philharmonic Society requested a new symphony. These commissions resulted in his two major non-liturgical choral compositions, *The Spectre's Bride* (for Birmingham) and *St. Ludmila* (for Leeds), and the Seventh Symphony, arguably his greatest. But it was always the *Stabat Mater* that kept the affection of the English, and when Dvořák was offered an honorary doctorate at Cambridge in 1891, it was the *Stabat Mater* that he conducted there on the eve of receiving his degree.

While sketching the cantata, Dvořák labeled it Opus 28, but with the delay between the sketch and the completion of the work, he found it advisable to renumber it as Opus 58, and that is how it was published by the Berlin firm of N. Simrock, his regular publisher, in 1881. The London successes motivated an English edition, brought out by Novello, with an English text alongside the Latin. Unfortunately, the English text was prepared by an Anglican divine, the Rev. John Troutbeck, whose chief aim was to "cleanse" the poem of all "Roman" elements, a neat trick with an official text of the Roman Catholic liturgy. He accomplished his aim in a very free adaptation, in which, after the requisite condolence for the grieving mother, he has the entire second half of the poem addressed to



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the crucified Christ, while the Latin poem continues to address the Virgin throughout. This so-called "translation" is mentioned here with cautionary intent; it is still often reprinted with recordings or in performing editions of the music, but it represents a falsification of the ideas that Dvořák had when composing it.

In approaching his text with the idea of a musical setting in mind, Dvořák had to choose between a through-composed treatment, perhaps on the Wagnerian model, and the more traditional plan of breaking the text up into discrete movements with or without musical relationships between them. He chose the latter plan and laid out the work in ten movements with some reserved just for chorus, some involving the soloists individually or in pairs, and the first and last movements assigned to the full ensemble of chorus, vocal soloists, and orchestra. The first and last movements are the only ones that share any musical material. The others are all quite independent in melodic material, though the sequence of keys shows that Dvořák planned the work in the large, not simply as a collection of detachable compositions. The opening four movements are all in minor keys, getting progressively farther away from the home B minor into darker and darker regions. The next four are all in major keys which begin to return to B minor, but also to prepare for the eventual ending in its relative major, D.

Dvořák was more effective as an instrumental composer than as a text-setter. He thought in terms of key relationships, of motivic and thematic ideas that required balance and repetition to create the firm musical shape within a movement. In the *Stabat Mater* he never lets the text shape the music. In this respect he approaches a vocal piece much as Beethoven did in *Fidelio*, where one often senses that musical form dominates the dramatic expression of the libretto. One dead giveaway of this approach is the amount of sheer repetition of words,



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necessitated by a musical blueprint based on instrumental considerations. It is interesting, in this regard, to compare the very different *Stabat Mater* by Verdi, one of the greatest masters of text-oriented composition. Verdi almost never repeats words, and his composition is only a quarter the length of Dvořák's. Few pairs of compositions allow so direct and clear a comparison between a composer aiming at the direct and dramatic expression of the text and one interested in the structural, instrumental growth of the composition.

**I. *Stabat mater dolorosa*** (Andante con moto, B minor; solo quartet and chorus). The orchestra begins with eight slow measures of F sharp, the dominant of the home key. It is not inconceivable that these notes, stated in progressively higher octaves, are intended to suggest the crucifixion through age-old musical symbolism: "sharp" in German is "*Kreuz*," which also means "cross." Once arrived at the highest registers, the rising series of F sharps is answered by a descending chromatic phrase traditionally expressive of lamentation. In the lengthy orchestral introduction, Dvořák presents all the musical material of the movement, to be repeated by the voices later. This exceedingly lengthy movement is in ternary form, with an extended opening, a middle section that moves very far afield harmonically, and a full repeat. One small detail should be noted, since it will return in the last movement with an important change. Five times (once in the orchestral introduction, twice each in the choral opening and restatement) Dvořák builds the musical line to a fortissimo climax on a tense diminished seventh chord. In the last movement, the same powerful climb climaxes in a bright G major chord in place of the expected diminished seventh; it then forms part of the cadence to the final D major of the work.

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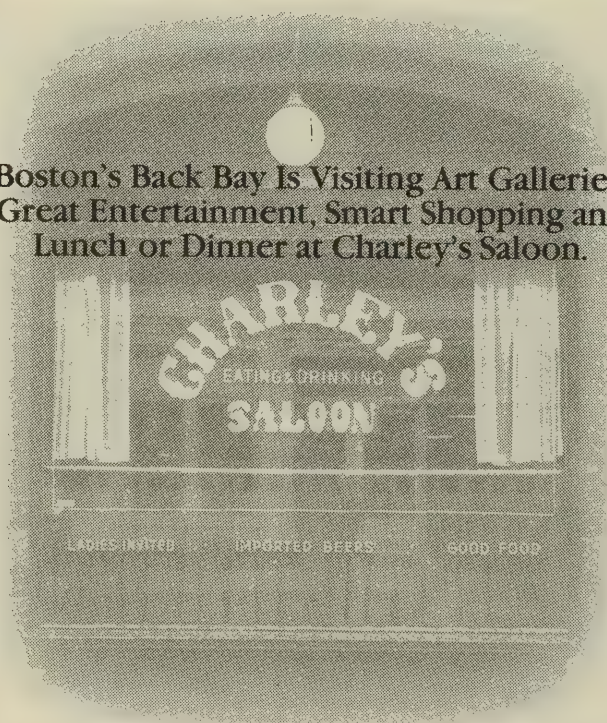
**II. Quis est homo qui non fleret** (Andante sostenuto, E minor; solo quartet). Dvořák allows each of the four soloists to enter with the theme in turn, while the others continue repeating the text in accompaniments (again a predominantly instrumental approach to the composition). A colorful middle section, in which soprano and alto sing to the dark accompaniment of trumpets, trombones, and solo oboe, leads to the return of the opening material, this time softly punctuated by the timpani.

**III. Eia, mater, fons amoris** (Andante con moto, C minor; chorus). A dark and hushed funeral march, a very effective movement, though not perhaps an appropriate expression of the text until it reaches the legato middle section.

**IV. Fac ut ardeat cor meum** (Largo, B flat minor; bass solo and chorus). Dvořák gives the first stanza of text to the soloist, the second to the chorus, who sing in the relatively bright key of E flat major the first time and in the surprisingly distant key of E major the second time. The soloist himself has a very chromatic part that moves harmonically far afield.

**V. Tui nati vulnerati** (Andante con moto, quasi allegretto, E flat; chorus). The tempo and the 6/8 meter of this movement lend it a rather pastoral air. The major key comes as a welcome relief, but the gentleness of the movement hardly seems appropriate for the text. Again it is in the middle of the movement where Dvořák allows the dramatic feeling in the text to have its lead, especially in the repeated outcries of "*poenas, poenas*" (sufferings), but it all ends very sweetly nonetheless.

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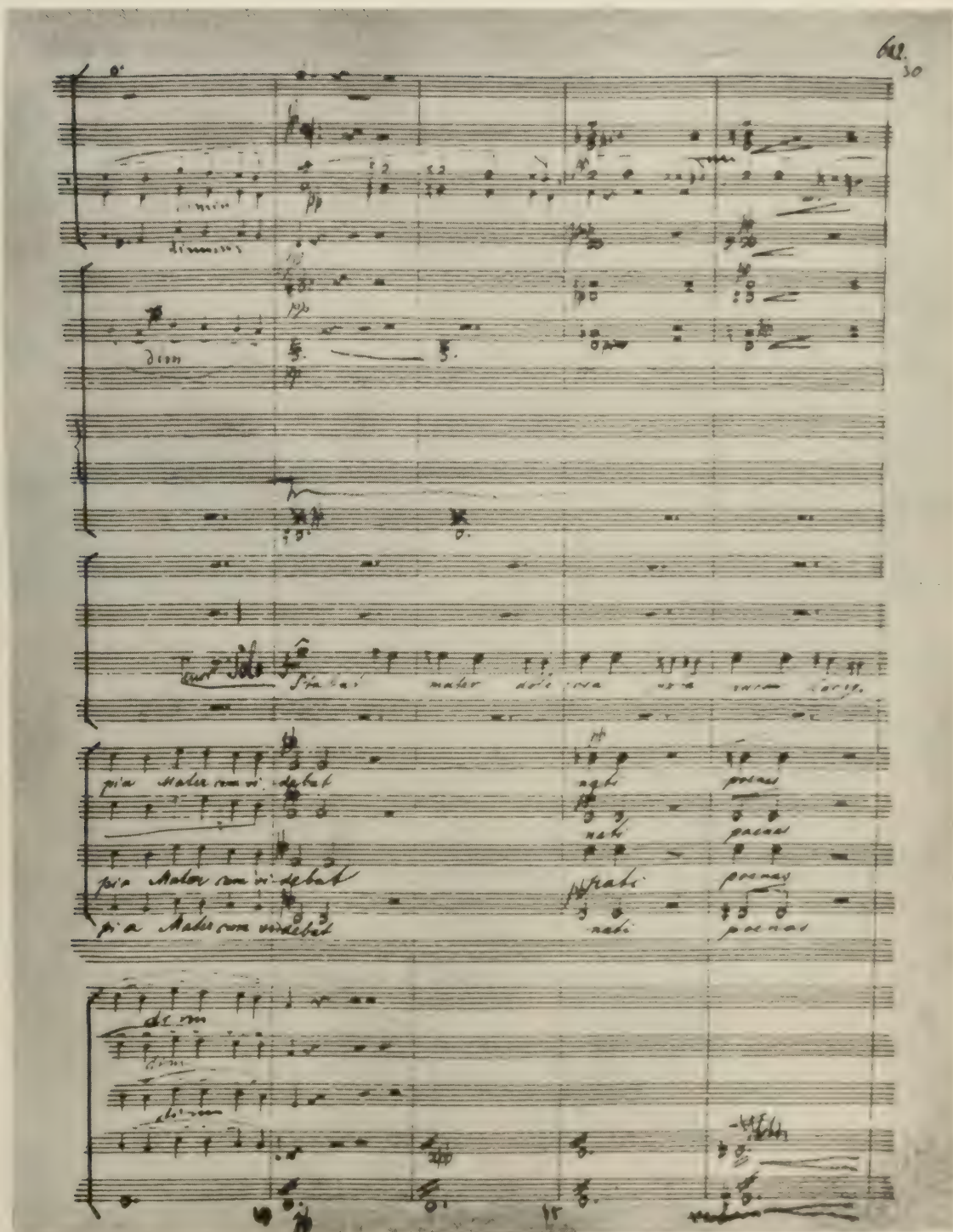
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First-movement tenor entrance, from the Stabat Mater manuscript

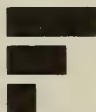


**VI. Fac me vere tecum flere** (Andante con moto, B major; tenor solo, men's chorus). The melody has the simplicity of folksong, and the movement has a consoling character almost from beginning to end. It recalls the fact that Dvořák's simple and honest piety was almost always joyful. He could easily have given the same answer that Haydn did when asked why his religious music was so full of light and happy sounds: "Thinking of God makes me happy."

**VII. Virgo, virginum praeclara** (Largo, A major; chorus). Dvořák felt it necessary to "explain" the sequence of keys between movements VI and VII by actually providing the modulation from B major to A major. Since the voices move back to B during the course of the movement, the same modulation reappears to bring about the repetition of the opening section. Again the emphasis is on simplicity—the chorus is largely unaccompanied, singing in chordal texture with the melody in the soprano. The orchestra is pretty much reserved for interludes.

**VIII. Fac ut portem Christi mortem** (Larghetto, D major; soprano and tenor solo). This duet is the most overtly operatic and Italianate movement in the *Stabat Mater*. The long legato lines, the intertwining of the voices, and the cavatina-like sixteenth-note accompaniment in the middle section could easily come straight from an Italian opera. This is the first movement actually in the key that will end the cantata, D major.

Where a little do-re-mi  
can swell into an  
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**IX. Inflammatus et accensus** (Andante maestoso, D minor; alto solo). As the poet thinks of the coming day of judgment, Dvořák returns briefly to the minor mode in a movement that begins astonishingly like a Handelian aria, with its motto theme and the steadily moving bass line. As an expressive piece of word-setting, this aria is the most successful solo movement in the *Stabat Mater*.

**X. Quando corpus morietur** (Andante con moto, B minor; solo quartet and chorus); **Amen** (Allegro molto, D major; tutti). The last movement opens with a greatly abbreviated treatment of the themes of the opening movement. This time, the sequential rise to a fortissimo climax (on the words "glory of paradise") yields not a tense diminished seventh chord but a brilliant G major, which now functions as part of the modulation to the final D major. The final "Amen," the only fast tempo in the entire cantata, is built out of thematic fragments from the slower B minor section. After building to a massive triple-forte climax, Dvořák decides to approach heaven more tranquilly; the last bars become progressively softer and more ethereal.

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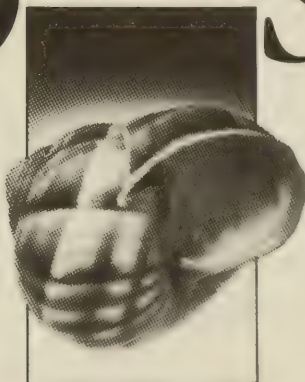
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### **I. Stabat mater dolorosa**

Stabat mater dolorosa  
juxta crucem lacrimosa  
dum pendebat filius.

Cuius animam gementem,  
contristatam et dolentem  
pertransivit gladius.

O quam tristis et afflicta  
fuit illa benedicta  
mater unigeniti!

Quae maerebat et dolebat,  
pia mater, dum videbat  
nati poenas incliti!

### **II. Quis est homo**

Quis est homo qui non fleret  
matrem Christi si videret  
in tanto supplicio?

Quis non posset contristari,  
Christi matrem contemplari  
dolentem cum filio?

Pro peccatis suae gentis  
vidit Jesum in tormentis  
et flagellis subditum,  
vidit suum dulcem natum  
moriendo desolatum,  
dum emisit spiritum.

### **III. Eia, mater, fons amoris**

Eia, mater, fons amoris,  
me sentire vim doloris,  
fac ut tecum lugeam.

### **IV. Fac ut ardeat cor meum**

Fac ut ardeat cor meum  
in amando Christum Deum,  
ut sibi complaceam.

Sancta mater, istud agas,  
crucifixi fige plagas  
cordi meo valide.

### **V. Tui nati vulnerati**

Tui nati vulnerati,  
tam dignati pro me pati,  
poenas mecum divide.

The grieving Mother  
stood weeping by the cross  
where her Son was hanging.

Her spirit cried out,  
mourning and sorrowing,  
as if pierced with a sword.

Oh, how grieved and struck down  
was that blessed woman,  
Mother of the Son born of One!

How she mourned and lamented,  
this Holy Mother, seeing  
her Son hanging there in pain!

What man would not weep  
to see Christ's Mother  
in such humiliation?

Who would not suffer with her,  
seeing the Mother of Christ  
sorrowing for her Son?

For the sins of his people  
she saw Jesus in torment,  
beaten down with whips,  
saw her gentle Son  
dying in desolation,  
breathing out his spirit.

Let me, Mother, font of love,  
feel with thee thy grief,  
make me mourn with thee.

Make my heart so burn  
for love of Christ my God  
that it be satisfied.

Holy Mother, let it be,  
that the stripes of the crucified  
may pierce my heart.

With thy injured Son  
who suffered so to save me,  
let me share his pains.

**VI. Fac me vere tecum flere**

Fac me vere tecum flere,  
crucifixo condolere,  
donec ego vixero.

Juxta crucem tecum stare  
Te libenter sociare  
in planctu desidero.

Let me weep beside thee,  
mourning the crucified  
as long as I shall live.

To stand beside the cross  
sharing willingly with you  
in weeping is my desire.

**VII. Virgo, virginum praeclara**

Virgo, virginum praeclara,  
mihi iam non sis amara:  
fac me tecum plangere.

Virgin famed of all virgins,  
be not severe with me now;  
let me weep with thee.

**VIII. Fac ut portem Christi mortem**

Fac ut portem Christi mortem,  
passionis fac consortem  
et plagas recolare.

Fac me plagis vulnerari,  
cruce hac inebriari  
ob amorem filii.

Let me bear Christ's death,  
let me share his suffering  
and remember his blows.

Let me be wounded with his blows,  
inebriate with the cross  
and thy Son's love.

**IX. Inflammatus et accensus**

Inflammatus et accensus,  
per te, virgo, sim defensus  
in die iudicii.

Fac me cruce custodiri,  
morte Christe praemuniri,  
confoveri gratia.

While the flames consume me,  
be my advocate, Virgin,  
on the day of judgment.

Let me watch by the cross,  
strengthened in Christ's death,  
sharing in his grace.

**X. Quando corpus morietur**

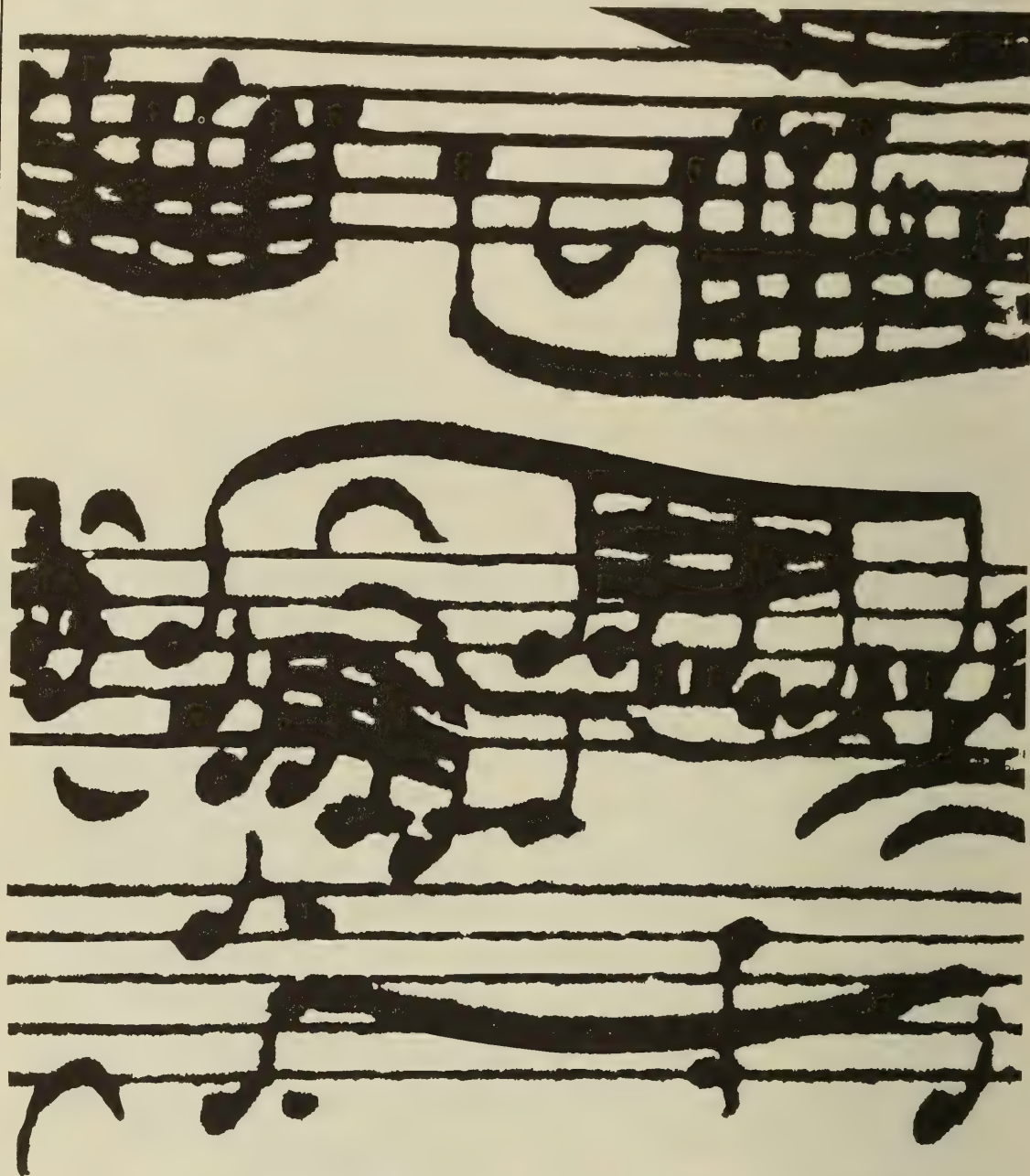
Quando corpus morietur,  
fac ut animae donetur  
paradisi gloria.

Amen!

When my body dies  
let my soul be granted  
the glory of heaven.

Amen!





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## More . . .

The major study of Dvořák is John Clapham's *Antonín Dvořák: Musician and Craftsman* (Norton); as the subtitle suggests, it is principally concerned with the composer's working methods, and the book is especially successful when treating works for which Dvořák left extensive sketches (the *Stabat Mater* is not one of these) to show how the work developed from the first ideas to final result. Alec Robertson's *Dvořák*, in the Master Musicians series, is an excellent short life-and-works survey (Littlefield paperback).

The most easily available recording of the *Stabat Mater* is the one in which Rafael Kubelik directs the Bavarian Radio Symphony Orchestra and Chorus with soloists Edith Mathis, Anna Reynolds, Wieslaw Ochman, and John Shirley-Quirk (DG). Kubelik gets beautiful sounds out of his performers, and his solo quartet is superior to any other on records, but at times, in his desire to "shape" phrases, he allows a disconcerting slackness in the rhythm. This is especially dangerous in the very long first movement, which can die if it is not kept taut. An older DG recording with Václav Smetáček conducting the Czech Philharmonic and soloists Stefania Woytowicz, Vera Soukupová, Ivo Zidek, and Kim Borg was recently removed from the catalogue to make room for the Kubelik recording, but it may still be found in some record shops; it is a straightforward, sturdy reading, without Kubelik's occasional slackness, but also without some of the magic. An older monaural recording made in 1952 by a distinguished Dvořák specialist also deserves consideration: Václav Talich conducting the Czech Philharmonic Orchestra with soloists Drahomíra Tikalova, Marta Krásova, Beno Blachut, Karel Kalas (Heritage Collection imported by Qualiton). Talich's masterful control of Dvořák's accents brings the melodic lines vividly alive.

—S.L.



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## Phyllis Bryn-Julson

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Soprano Phyllis Bryn-Julson's schedule last summer found her dividing her time between Europe and America, performing Handel's oratorio *Esther* in Halle, Germany, the composer's birthplace, leaping borders and centuries to Vienna and London for Harrison Birtwhistle's *Punch and Judy*, and singing in major music festivals here at home, beginning with her Tanglewood appearance under Leonard Bernstein and including performances of Mozart's *La clemenza di Tito* under Raymond Leppard in New York. Her 1979-80 performance schedule is highlighted by the world premiere with the St.

Louis Symphony of a work by David Del Tredici and performances of Dvořák, Verdi, and Brahms in New York's Carnegie Hall.

Born in North Dakota to Norwegian parents, Ms. Bryn-Julson studied piano, organ, violin, and voice on scholarship at Concordia College in Moorhead, Minnesota. She did not consider singing as a professional career until Gunther Schuller heard her sight-read several contemporary songs at short notice, substituting for another soprano, and invited her to Tanglewood, where she spent four summers working with Erich Leinsdorf, Mr. Schuller, and others, performing numerous solo assignments with the Boston Symphony and Berkshire Music Center orchestras. During this period she transferred to Syracuse University, where she received her bachelor's and master's degrees in music.

In 1973 Ms. Bryn-Julson made her first appearance with the New York Philharmonic, with which she has appeared as guest soloist over a dozen times. She is also a frequent visitor with the Boston Symphony, most recently for Haydn's *Theresienmesse* under Leonard Bernstein at Tanglewood last summer. Married to noted concert organist Donald Sutherland, Ms. Bryn-Julson is on the faculty of the University of Maryland at College Park, and she has recorded for Columbia, RCA, Nonesuch, Vox, CRI, Odyssey, Louisville, Edici, and New World records.





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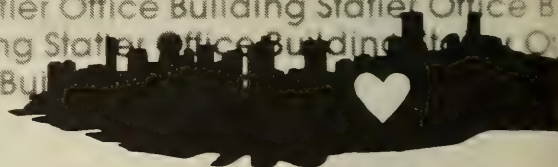

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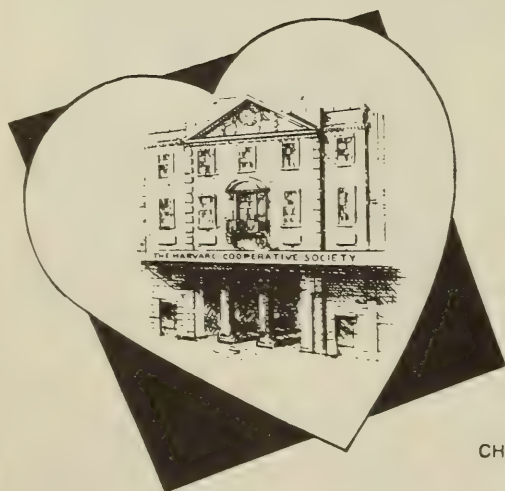


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## Jan DeGaetani

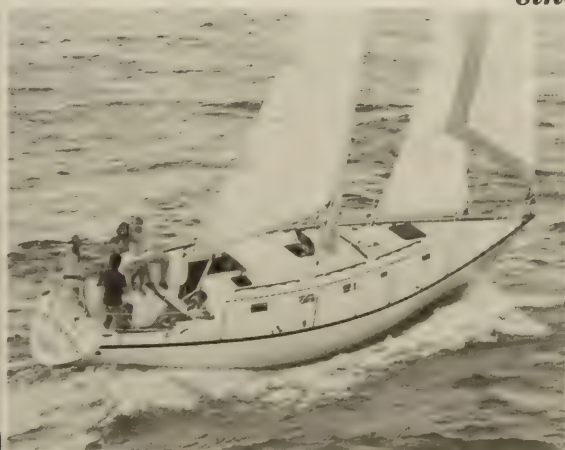


Born in Ohio and a graduate of the Juilliard School, mezzo-soprano Jan DeGaetani's repertory extends from medieval, Renaissance, and Baroque music through French and German art song to the American lyrics of Stephen Foster and Cole Porter. Ms. DeGaetani's performances of avant-garde repertory are known throughout the world, and her unusual ability to make listeners feel at home with new music has caused many composers to think of her as their most valuable salesperson. Besides a full schedule of lieder and orchestral engagements, her 1978-79 season included world premiere perfor-

mances of works by William Schuman, Elliott Carter, and Richard Wernick, and in recent seasons she has also premiered music by Jacob Druckman, George Crumb, and Peter Maxwell Davies.

Ms. DeGaetani has appeared as soloist with the world's major orchestras, including those of Boston, Chicago, New York, San Francisco, Berlin, and Amsterdam. She has also performed with the BBC Orchestra and Pierre Boulez on a tour of Japan, and with the Contemporary Chamber Ensemble at the Adelaide Festival in Australia. Her list of recordings reveals the astonishing range of her repertory and includes music of Foster, Schubert, Schumann, Ravel, Wolf, Schoenberg, and Crumb, whose *Ancient Voices of Children* was written expressly for her. Ms. DeGaetani has been artist-in-residence at the University of Wisconsin and at the Aspen Music School, and she has taught at Juilliard and the Eastman School of Music. Her Boston Symphony debut was in October 1974 in Ravel's *L'Enfant et les sortilèges* with Seiji Ozawa, and she returns later this season to sing Orfeo in concert performances of Gluck's *Orfeo ed Euridice* directed by George Cleve.

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## Kenneth Riegel

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Tenor Kenneth Riegel has sung regularly with the Boston Symphony since he first appeared at Tanglewood in August of 1971 under Colin Davis. Mr. Riegel came to the attention of the international music world singing the title role in the New York premiere of Henze's *The Young Lord*. He made his Metropolitan Opera debut in 1973 in Berlioz's *Les Troyens*, and he has subsequently been heard there in *Wozzeck*, *Die Meistersinger*, *Fidelio*, *Salome*, and *Die Zauberflöte*. Outside the United States, Mr. Riegel has sung Salzburg Festival performances of Mahler's Eighth under Leonard Bernstein, participated in the Flan-

ders Festival's *Dream of Gerontius* by Elgar, and made his Vienna State Opera debut as Alfredo in *La traviata*. He was also heard in the title role of Gounod's *Faust* in Vienna's 1977 June Festival, and he has been a frequent guest of the Paris Opera, where he was chosen to portray Alwa in the premiere production of the three-act version of Berg's *Lulu*. In May of 1979, Mr. Riegel appeared at the Paris Opera in the title role of Stravinsky's *Oedipus Rex* conducted by Seiji Ozawa, with whom he has appeared many times in concert.

Mr. Riegel has sung performances of Beethoven's Ninth with the Cleveland Orchestra, Stravinsky's *Oedipus Rex* under James Levine at the Cincinnati May Festival, and New York Philharmonic performances of Berlioz's *Damnation of Faust*. He made three separate appearances with the Boston Symphony Orchestra at Tanglewood in 1977, under Leonard Bernstein, Seiji Ozawa, and Andrew Davis, and his Deutsche Grammophon recording with Leonard Bernstein and the Boston Symphony of Liszt's *Faust Symphony* won a 1978 Grand Prix du Disque. His other recording credits, on Columbia, include Haydn's *Harmoniemesse* and *Lord Nelson Mass* with Leonard Bernstein and the New York Philharmonic, and Carl Orff's *Carmina Burana* with Michael Tilson Thomas conducting the Cleveland Orchestra. Following performances under Leonard Bernstein and Seiji Ozawa with the Boston Symphony at Tanglewood last summer, Mr. Riegel made his Berlin Festival debut in an Ozawa-led BSO performance of Hector Berlioz's *Damnation of Faust*.



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## Benjamin Luxon



Born in Cornwall, England, the versatile British baritone Benjamin Luxon studied at the Guildhall School of Music and won the school's Gold Medal. A prizewinner in the 1961 Munich International Competition and later engaged to broadcast lieder recitals over leading German radio stations, he is now one of the few British singers to achieve success in Germany as a lieder singer. Internationally in demand for operatic and orchestral as well as lieder performances, Mr. Luxon is also known for recordings, television, and radio broadcasts. He is a regular guest at the Royal Opera House, Covent

Garden, the Glyndebourne, Edinburgh, and Aldeburgh festivals, in Munich, Vienna, and throughout the United States, and he has performed under such eminent conductors as Colin Davis, Bernard Haitink, Zubin Mehta, Eugene Ormandy, Seiji Ozawa, and Georg Solti.

Mr. Luxon is noted for his recordings of works by the British composers Vaughan Williams, Delius, Walton, and Benjamin Britten, and he was invited by Britten to perform the title role in that composer's television opera *Owen Wingrave*, broadcast throughout Great Britain, most of Western Europe, and the United States in 1971. His recordings include an acclaimed collection of English ballads, *Give Me a Ticket to Heaven*, as well as performances of Haydn's opera *Orlando Paladino*, William Walton's *Belshazzar's Feast*, and the Beethoven Ninth Symphony with Bernard Haitink and the London Philharmonic. Mr. Luxon, who makes his Metropolitan Opera debut next month in Tchaikovsky's *Eugene Onegin*, first appeared with the Boston Symphony in the spring of 1976 and has returned for performances of *Eugene Onegin*, the Brahms German Requiem, and the Fauré *Requiem* under Seiji Ozawa.

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## TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

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Now approaching its tenth anniversary, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the Chorus was soon playing a major role in the Orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Colin Davis, the Boston Pops, and with such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene

Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the Orchestra to New York City, has made numerous recordings with the Orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the Chorus's first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy Award nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of a *cappella* repertory under John Oliver in its schedule. Requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from baroque to contemporary, *a cappella* programs are given yearly by the Chorus at Tanglewood with great success. In the spring of 1977, John Oliver and the Chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* 20th-century American choral music; released last spring, this recording features works of Charles Ives, Elliott Carter, Aaron Copland, and Jacob Druckman's *Antiphonies*, written in 1963 and given its world premiere by the Chorus and John Oliver at Tanglewood in 1976.

The Tanglewood Festival Chorus may be heard on a new release from Philips records, Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances last spring. Additional recordings with the Orchestra for Deutsche Grammophon include Ravel's *Daphnis and Chloé* and the Ives Fourth Symphony under Seiji Ozawa, Liszt's *Faust* Symphony with Leonard Bernstein, and, on New World records, Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, now in its third season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.



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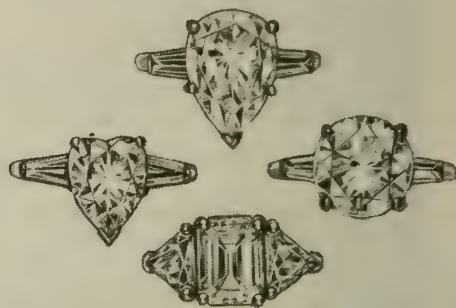
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John Oliver, Conductor

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Mary Robin Collins  
Lou Ann David  
Martha B. Fredrick  
Alice Goodwin-Brown  
Charlene Lorion Haugh  
Anne E. Hoffman  
Alice Honner  
Anne M. Jacobsen  
Frances V. Kadinoff  
Sharon Kelley  
Ann K. Kilmartin  
Lydia Kowalski  
Margo Lukens  
Holly Lynn MacEwen  
Diana Noyes  
Laurie Stewart Otten  
Christine M. Pacheco  
Charlotte C. R. Priest  
Judith L. Rubenstein  
Melody Scheiner  
Joan Pernice Sherman  
Jane Stein  
Carole J. Stevenson  
Elizabeth S. Tatlock  
Selene Tompsett  
Keiko Tsukamoto  
Catherine E. Weary  
Pamela Wolfe

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Gayna Akillian  
Ivy Anderson  
Maisy Bennett  
Carole S. Bowman  
Skye Burchesky  
Catherine Diamond  
Patricia V. Dunn  
Ann Ellsworth  
Dorrie Freedman  
Thelma Hayes  
Leah Jansizian  
Barbara Ellen Kramer  
Dorothy W. Love  
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Janice Avery Ould

Gail Rappoli  
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Charles A. Dinarello  
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Daniel J. Kostreva  
Michael Krafka  
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Strauss                      *Till Eulenspiegel's  
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Tchaikovsky            Symphony No. 5 in  
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Thursday, 21 February—8-9:45

Thursday 'B' Series

Friday, 22 February—2-3:45

Saturday, 23 February—8-9:45

SEIJI OZAWA conducting

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Martino                    Piano Concerto

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**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra and makes your seat available to someone who wants to attend the concert. You will receive a tax-deductible receipt as acknowledgment for your contribution.

**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to



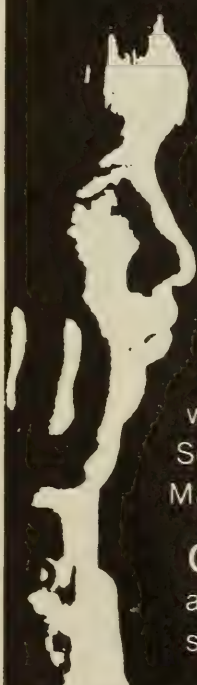
leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The Rush Tickets are sold at \$3.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard by delayed broadcast in many parts of the United States and Canada through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WFCR-FM (Amherst 88.5), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Saturday evening concerts are broadcast live by these same stations and also WCRB (Boston 102.5 FM). Most of the Tuesday evening concerts are broadcast live by WGBH-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

**BSO FRIENDS:** The Friends are supporters of the BSO, active in all of its endeavors. Friends receive the monthly BSO news publication and priority ticket information. For information about the Friends of the Boston Symphony, please call the Friends' Office Monday through Friday between nine and five. If you are already a Friend and would like to change your address, please send your new address *with the label* from your BSO newsletter to the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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ORCHESTRA

SEIJI OZAWA

*Music Director*





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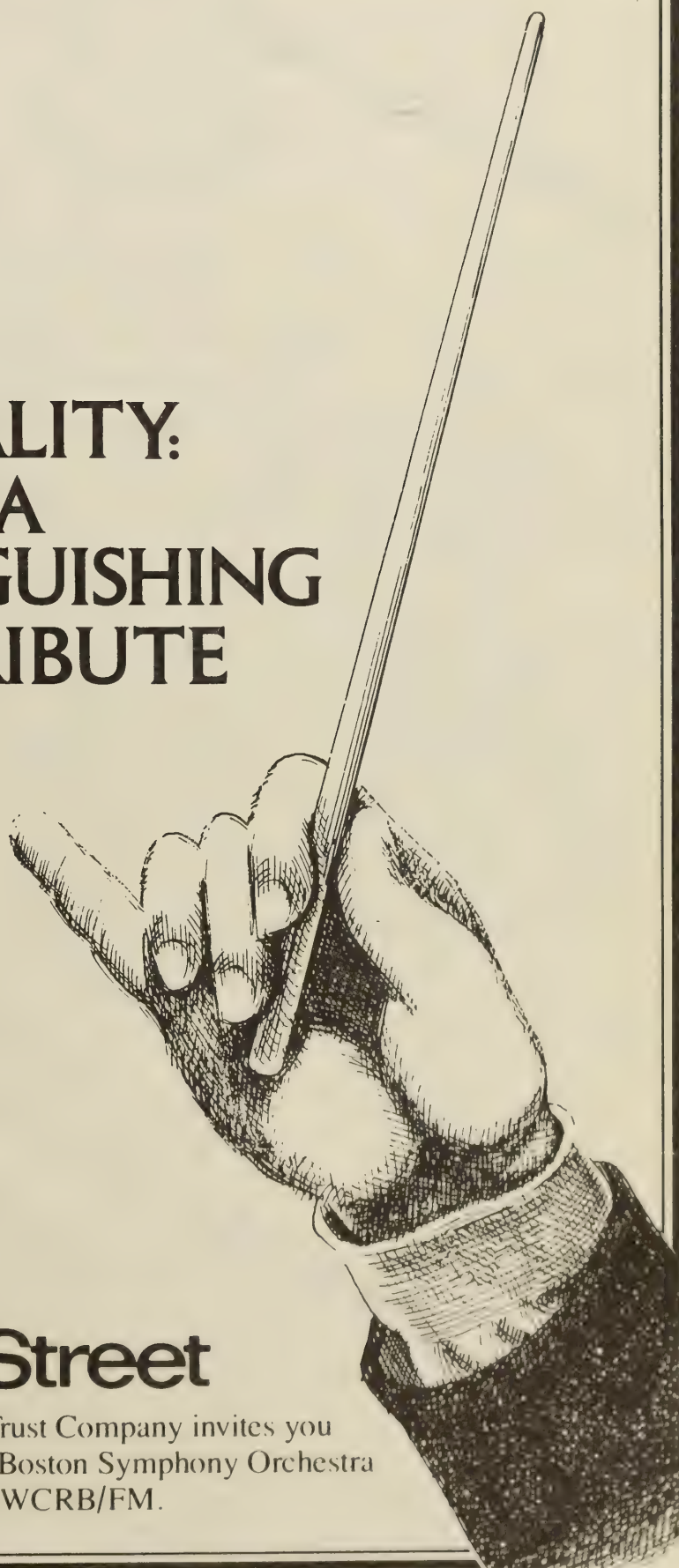
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OCTOBER 6 - APRIL 26



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Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season 1979-80

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# BSO

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## **John Williams Named Pops Conductor**

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Hollywood composer and conductor John Williams has been named Conductor of the Boston Pops after an extensive six-month search for a successor to Arthur Fiedler. Following tour appearances with the Pops during the last several weeks, Mr. Williams's first public appearance in Boston in his new capacity will be on 20 April for the BSO/WCRB Marathon. He will open the annual Pops season in Boston on Tuesday, 29 April, and he will conduct the majority of Pops performances both at Symphony Hall and on the Esplanade throughout May, June, and July.

By special resolution of the orchestra's trustees, Harry Ellis Dickson, for twenty-six years Assistant Conductor of the Pops and a frequent figure on the Pops podium, has been named Associate Conductor of the Boston Pops. Mr. Dickson will continue periodically to conduct the Pops.



*John Williams*



*Harry Ellis Dickson*

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## TFC Record Nominated for Grammy

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The Tanglewood Festival Chorus's recently released disc, "American Choral Music of the Twentieth Century," has won chorus conductor John Oliver a Grammy nomination for Best Choral Performance of 1979. Recorded at the express invitation of Deutsche Grammophon and featuring music of Elliott Carter, Charles Ives, Jacob Druckman, and Aaron Copland, the disc was released last spring and has been critically acclaimed. "In programming, in execution, and in terms of recorded sound, this is a simply stunning album," is how the December 1979 issue of *Stereo Review* put it, commenting further on the "awesome dramatic impact . . . rhythmic vitality . . . [and] highly expressionistic" quality of the various selections.

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## BSO Guests on WGBH-FM

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Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists this Friday morning, February 8 at 11, when he speaks with conductor Kurt Masur. Dwight Peltzer, soloist for the Boston premiere of Donald Martino's Piano Concerto, will be featured on Saturday, 23 February at 11, and conductor Sergiu Comissiona on Monday, 25 February at 11.

In addition, WGBH is repeating last season's series of Lurtsema-hosted interviews, *The Orchestra*, on Thursday evenings at 8:

- 14 February — Ralph Gomberg, Principal Oboe
- 21 February — Harold Wright, Principal Clarinet
- 28 February — Sherman Walt, Principal Bassoon
- 6 March — Peter Gelb, Assistant Manager
- 13 March — Charles Kavalovski, Principal Horn

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## Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra continues its samplings of Boston-based art with exhibitions in the Cabot-Cahners Room representing various art organizations:

21 January-18 February	Art Institute of Boston
19 February-17 March	Childs Gallery
17 March-14 April	Alpha Gallery
14 April-21 April	BSO/WCRB Musical Marathon
21 April-19 May	Harcus-Krakow

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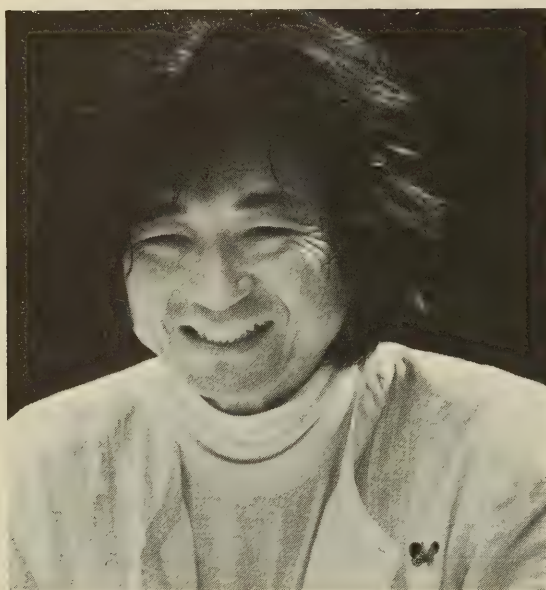
## Corrigendum

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Michael Steinberg's program note for Kazuyoshi Akiyama's December 1977 performances of the Rachmaninoff Second Symphony stated that those performances would be uncut. Two weeks later, however, a correction in the program noted that Mr. Akiyama decided during rehearsals to make a cut in the finale. So, contrary to the program note for David Zinman's performances last month, the uncut Rachmaninoff Second Symphony has still not been heard in Symphony Hall since Karl Muck conducted it in December 1917.



## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein  
*Concertmaster*  
*Charles Munch chair*

Emanuel Borok  
*Assistant Concertmaster*  
*Helen Horner McIntyre chair*

Max Hobart  
Cecylia Arzewski  
Bo Youp Hwang  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Sheldon Rotenberg  
Alfred Schneider  
\* Gerald Gelbloom  
\* Raymond Sird  
\* Ikuko Mizuno  
\* Amnon Levy

### Second Violins

Marylou Speaker  
*Fahnestock chair*

Vyacheslav Uritsky  
*Charlotte and Irving W. Rabb chair*

Michel Sasson  
Ronald Knudsen  
Leonard Moss  
Laszlo Nagy

\* Michael Vitale  
\* Darlene Gray  
\* Ronald Wilkison  
\* Harvey Seigel  
\* Jerome Rosen  
\* Sheila Fiekowsky  
\* Gerald Elias  
\* Ronan Lefkowitz  
\* Joseph McGauley  
\* Nancy Bracken

\* Participating in a system of rotated seating within each string section.

### Violas

Burton Fine  
*Charles S. Dana chair*

Patricia McCarty  
*Mrs. David Stoneman chair*

Eugene Lehner  
Robert Barnes  
Jerome Lipson  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo  
Michael Zaretsky

\* Marc Jeanneret  
\* Betty Benthin

### Cellos

Jules Eskin  
*Philip R. Allen chair*

Martin Hoherman  
*Vernon and Marion Alden chair*

Mischa Nieland  
Jerome Patterson

\* Robert Ripley  
Luis Leguia  
\* Carol Procter  
\* Ronald Feldman  
\* Joel Moerschel  
\* Jonathan Miller  
\* Martha Babcock

### Basses

Edwin Barker  
*Harold D. Hodgkinson chair*

William Rhein  
Joseph Hearne  
Bela Wurtzler  
Leslie Martin  
John Salkowski  
John Barwicki

\* Robert Olson  
\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer  
*Walter Piston chair*

Fenwick Smith  
Paul Fried

### Piccolo

Lois Schaefer  
*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg  
*Mildred B. Remis chair*

Wayne Rapier  
Alfred Genovese

### English Horn

Laurence Thorstenberg  
*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright  
*Ann S. M. Banks chair*

Pasquale Cardillo  
Peter Hadcock  
*E-flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt  
*Edward A. Taft chair*

Roland Small  
Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski  
*Helen Sagoff Slosberg chair*

Charles Yancich  
Daniel Katzen  
David Ohanian  
Richard Mackey  
Ralph Pottle

### Trumpets

Rolf Smedvig  
*Roger Louis Voisin chair*  
Andre Come

### Trombones

Ronald Barron  
*J.P. and Mary B. Barger chair*

Norman Bolter  
Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth  
*Sylvia Shippen Wells chair*

### Percussion

Charles Smith  
Arthur Press  
*Assistant Timpani*  
Thomas Gauger  
Frank Epstein

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Bernard Zighéra  
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**Seiji Ozawa**, *Music Director*

Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season, 1979-80

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Thursday, 7 February at 8

Friday, 8 February at 2

Saturday, 9 February at 8

Tuesday, 12 February at 8

**KURT MASUR** conducting

MOZART

Symphony No. 39 in E flat, K.543

Adagio—Allegro  
Andante con moto  
Menuetto: Allegro  
Finale: Allegro

MOZART

Symphony No. 40 in G minor, K.550

Allegro molto  
Andante  
Menuetto: Allegretto  
Allegro assai

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INTERMISSION

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MOZART

Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace  
Andante cantabile  
Menuetto: Allegretto  
Molto Allegro

Thursday's, Saturday's, and Tuesday's concerts will end about 10 and Friday's about 4.

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Baldwin piano

Program materials for the Pre-Symphony Chamber Concert begin on page 29.

**The program books for the Friday series are given  
in loving memory of Mrs. Hugh Bancroft by her daughters  
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Photo: Peter Schaal



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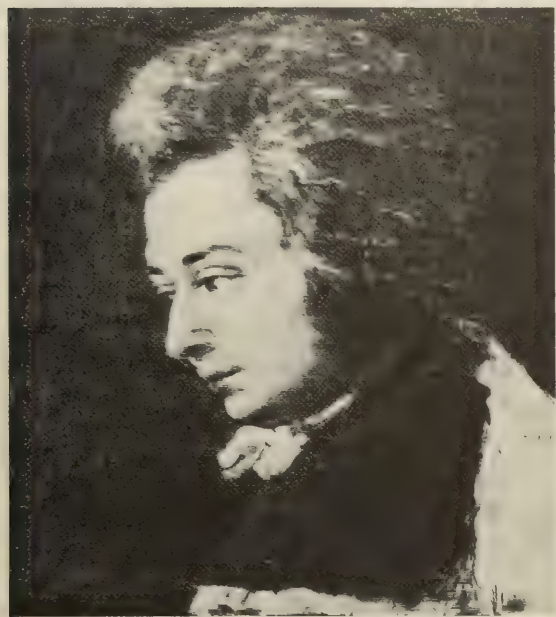
## Wolfgang Amadè Mozart

Symphony No. 39 in E flat, K.543

Symphony No. 40 in G minor, K.550

Symphony No. 41 in C, K.551, *Jupiter*

---



Joannes Chrisostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgang Amedeo about 1770 and Wolfgang Amadè in 1777 (and never Wolfgang Amadeus) was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. His last three symphonies, K.543, 550, and 551, were all composed during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances are not known.

Symphony No. 39 in E flat, K.543, was completed on 26 June 1788. Its first performance in America was given by the Philharmonic Society of New York under

Henry C. Timm on 9 January 1847; the symphony came to Boston five years later in a performance by the Germania Musical Society under Carl Bergmann on 7 February 1852. Georg Henschel conducted the first performance by the Boston Symphony Orchestra on 25 January 1884. Since then the symphony has been led here by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, Karl Muck, Ernst Schmidt, Pierre Monteux, Michael Press, Serge Koussevitzky, Richard Burgin, Victor de Sabata, Charles Munch, Erich Leinsdorf, Adrian Boult, Colin Davis, Stanislaw Skrowaczewski, and Eduardo Mata. The most recent performance in Symphony Hall was led by Colin Davis in February 1973. Klaus Tennstedt conducted the symphony at Tanglewood in 1979. The score calls for flute, two each of clarinets, bassoons, horns, and trumpets, timpani, and strings.

Symphony No. 40 in G minor, K.550, was completed on 25 July 1788. It was first performed in America by the Philharmonic Society of New York under Henry C. Timm on 25 April 1846; George J. Webb conducted the Musical Fund Society at Tremont Temple in the first Boston performance, 21 December 1850. Georg Henschel led the first performance by the Boston Symphony Orchestra on 4 November 1881. It has also been conducted here by Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Alfredo Casella, Bruno Walter, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Leonard Bernstein, William Steinberg, and Joseph Silverstein. Seiji Ozawa conducted the work at Tanglewood in July 1976, and Neville Marriner led the most recent Symphony Hall performance in December 1976. The score originally called for flute, two each of oboes, bassoons, and horns, plus strings. Later Mozart rewrote the two oboe parts for two each of oboes and clarinets, and it is the version with clarinets that will be heard at these performances.

Symphony No. 41 in C, known as the *Jupiter*, was completed on 10 August 1788. Henry Schmidt introduced the symphony in America at an Academy of Music concert at the Boston Odeon on 7 January 1843. Wilhelm Gericke conducted the Boston Symphony Orchestra in its first performance of the *Jupiter* on 6 February 1885. It has also been con-



ducted here by Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Vladimir Golschmann, Charles Munch, Ernest Ansermet, Erich Leinsdorf, Georg Semkow, Jorge Mester, Bruno Maderna, Eugen Jochum, and David Zinman. Joseph Silverstein conducted the last Symphony Hall performance in April 1973; Neville Marriner conducted the symphony at Tanglewood in 1978. The score calls for flute, two each of oboes, bassoons, horns, and trumpets, timpani, and strings.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz Symphony* (K.425) "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in

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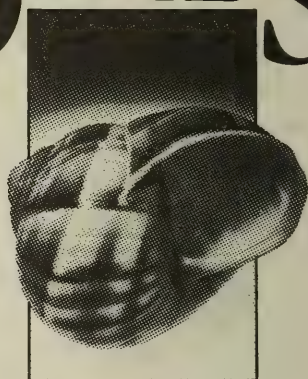
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the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character represented in these three symphonies. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that the three symphonies were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three-and-a-half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability

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through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on 17 June he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). How astonishing, then, to realize that between the last two letters cited he composed the Symphony No. 39; this, the most lyrical of the final three symphonies, gives no hint of the composer's distraught condition (thus eloquently disproving the old romantic fallacy that a composer's music was little more than a reflection of his state of mind).

Mozart's attempt to improve his family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own

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concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood between the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39, Mozart employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper “bite” of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41, he returned to the normal complement of brass, as in No. 39, but wrote for oboes instead of clarinets.

Following the summer of 1788, Mozart gave no more “academies” (as concerts were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B flat Piano Concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, produced a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this period are Haydn’s six *Paris* symphonies (Nos. 82-87; 1785-6), Mozart’s *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart’s last three symphonies (1788), Haydn’s symphonies for Count d’Ogny (Nos. 90-92; 1788-89); and the twelve that Haydn wrote for London (Nos. 93-104; 1791-5). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

The image shows a page from Mozart's thematic catalog. On the left side, there are handwritten notes in ink, including "Sym. 39. 1788", "Sym. 40. 1788", "Sym. 41. 1788", and "Sym. 42. 1788". On the right side, there are four musical staves, each with a key signature of one flat (B-flat) and a common time signature (C). The first staff is labeled "Sym. 39. 1788" and the second "Sym. 40. 1788". The third and fourth staves are labeled "Sym. 41. 1788" and "Sym. 42. 1788" respectively. The musical notation is handwritten and includes various notes, rests, and dynamic markings.

from Mozart's own thematic catalog; the G minor and "Jupiter" symphonies are entered in the second and third musical staves.





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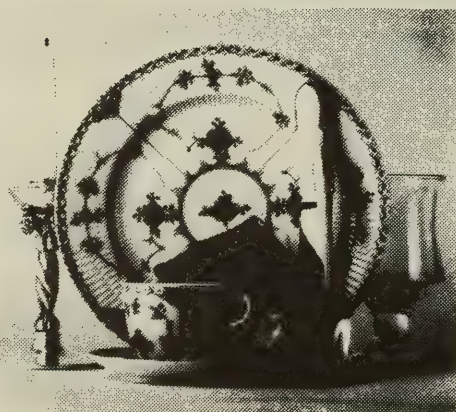
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## Symphony No. 39 in E flat, K.543

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Mozart entered the opening measures of this symphony into his thematic catalogue on 26 June 1788; on the same day he entered "a little march," the famous C major piano sonata "for beginners," and an adagio introduction for string quartet to precede the C minor fugue that he had already composed. The last entry before 26 June in the thematic catalogue is that of a piano trio in E major (K.542) noted on 22 June. It seems hardly likely that even Mozart composed an entire large symphony plus other tidbits in just four days. More likely, all the works had been in progress for some time and were simply finished more or less together.

Clarinets were relatively new in the symphony orchestra (although long since a standard component of Mozart's opera orchestra), and it was by no means a foregone conclusion that they would be included. Mozart's conscious choice of clarinets *instead of* oboes produces a gentler woodwind sonority especially appropriate to the rather autumnal lyricism of Symphony No. 39.

The first movement opens with a stately slow introduction with dotted rhythms providing a nervous background for scale figures (which recur in the body of the movement), culminating in a grindingly dissonant appoggiatura. Just as we seem about to settle onto the dominant, ready to begin the allegro, the activity decelerates and we are confronted with a stark, hushed chromatic figure recalling some of the "uncanny" moments in *Don Giovanni*. The melodic line of the introduction only comes to a close in the opening phrase of the smiling allegro theme in the violins (with echoes in horns and bassoons), a calm pastoral scene following the tension of the preceding passage. The development section is one of the shortest in any Mozart symphony, never moving far afield harmonically. Following a passage on the nearby key of A flat, a vigorous modulation seems to be leading to C minor, but at the last moment a wonderful woodwind extension brings it around to the home key and ushers in the recapitulation.

The slow movement, in A flat, opens with deceptive simplicity; it is, in fact, a richly detailed movement, with progressive elaborations of the material throughout. Among these delicious moments are the woodwind additions to the main material in the strings at the recapitulation of the opening theme. The main theme ends with a momentary turn to the minor just before the cadence; at the corresponding point in the recapitulation, this generates a surprising but completely logical passage in C flat minor (written, however, as B minor) before the imitative woodwind theme returns in the tonic. The hearty minuet provides a strong contrast to the delicacies of the andante; its trio features a clarinet solo with little echoes from the flute.

The finale is often called the most Haydnesque movement Mozart ever wrote, largely because it is nearly monothematic. The principal theme, beginning with a group of scurrying sixteenth notes followed by a hiccup, produces a series of motives that carry the bulk of the discourse. The scurrying turn reappears alone or in combinations, turning to unexpected keys after a sudden silence; the "hiccup" often comes as a separate response from the woodwinds to the rushing figure in the strings.



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## Symphony No. 40 in G minor, K.550

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Early in June 1788, Mozart again had to write urgently to Puchberg for yet another loan. He composed a few small pieces early in the month: a little violin sonata "for beginners" in F, K.547, on 10 July; a trio for piano, violin and cello in C, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this despite the fact that he had written an earlier symphony in this key over a decade before).

The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to audiences earlier in the century, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant romantic heights from which he viewed Mozart's work had the effect of foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a *coup d'archet*, a good loud bowstroke, just to get things off to a solid start (and perhaps to quiet the audience?); even in those Mozart symphonies in which the allegro starts softly, it is always preceded by a slow

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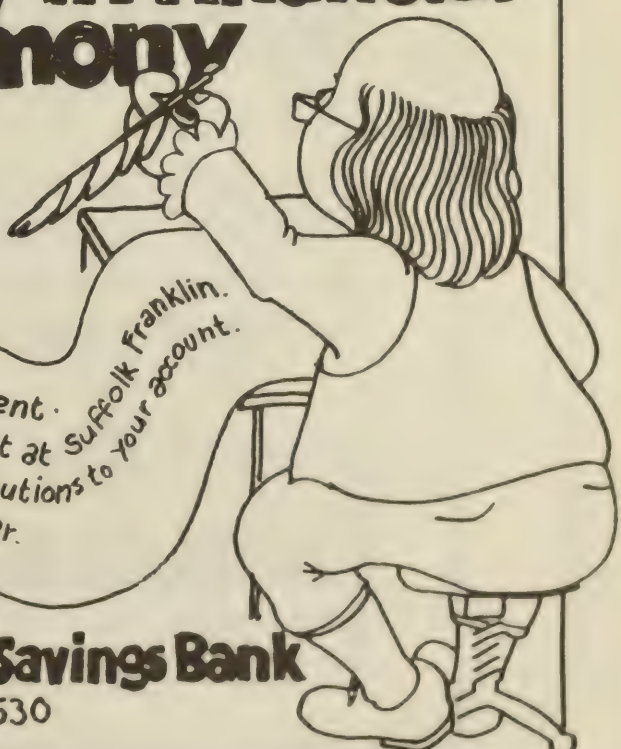
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introduction that begins *forte*. But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning; and the melody seems straightforward enough at first, but the interaction of melody and accompaniment raises questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the sheer grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. The continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement, since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to eighteenth-century ears, was less final than the major.

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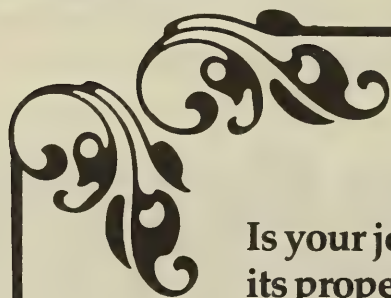
## Symphony No. 41 in C, K.551

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Having gotten the passions of K.550 out of his system, Mozart turned directly to a work as different as can be imagined, a major-key symphony of festive formality, completed on 10 August. The nickname *Jupiter* was not given to this piece until after Mozart's death (and no one seems to know where it came from). Like many inauthentic nicknames for musical compositions, it will no doubt stick simply because it is convenient.

Mozart begins with two brief, strikingly contrasted ideas: a fanfare for the full orchestra followed immediately by a soft lyrical phrase in the strings. These two diverse ideas would seem to come from two different musical worlds, but presently Mozart joins them by adding a single counterpoint for flute and oboes. The motives continue to animate the discourse through the modulation to the dominant and the presentation of the second theme. After a stormy passage for full orchestra, the skies clear again and Mozart presents a whistleable little tune to round off the end of the exposition and reinforce the new key. This tune was borrowed from an aria that Mozart had composed the preceding May (K.541); the words to which the tune appeared in the aria were

*Voi siete un po tondo, mio caro Pompeo,  
l'usanze del mondo andate a studiar.  
(You are a little dense, my dear Pompeo;  
go study the way of the world.)*



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The second movement seems calm and serene at the outset, but it becomes agitated as it moves from F major to C minor and introduces a figure that seems to change the meter from 3/4 to 2/4; when the thematic material returns, it is decorated in a highly ornate way. The passing chromatic notes so evident throughout the last two symphonies lend a slightly pensive air to the minuet.

The finale is the most famous, most often studied, and most astonishing movement in the work. It is sometime miscalled "the finale with a fugue." Actually there is no formal fugue here, although Mozart forms his themes out of contrapuntal thematic ideas of venerable antiquity, ideas that can (and do) combine with one another in an incredible variety of ways. But he lays out the movement in the normal sonata-form pattern, employing his thematic materials to signal the principal key, the modulation to the dominant and the secondary key area. It sounds rather straightforward at first, but gradually we realize that this is going to be something of a technical showpiece. At the beginning of the development we hear some of the themes not only in their original form but also upside down. New arrangements of the material appear in the recapitulation, but nothing prepares us for the sheer tour de force of the coda, when Mozart brings *all* of the thematic ideas together in a single contrapuntal unity. The closing pages of Mozart's last symphony contain the very epitome of contrapuntal skill (something often decried as a dry and pedantic attainment), employed, most unexpectedly, in the service of an exciting musical climax. We end with a sensation produced by more than one passage in Mozart's works: everything fits; all the world is in tune.

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Karl Böhm's recordings of the Mozart symphonies with the Berlin Philharmonic (DG; available either singly or in boxed set) have always been touchstones for me of Mozart playing; I prefer, for example, his portentous slow introduction to Symphony No. 39 to that of Herbert von Karajan with the same ensemble (Angel). Otto Klemperer's penchant for slower tempi than other conductors choose produces unsatisfying results for me; the opening movement of Symphony No. 40 is anything but "allegro molto" (Angel, with the Philharmonia Orchestra). Other conductors whose Mozart performances I enjoy are George Szell with the Cleveland Orchestra (Columbia) and Colin Davis (Symphonies 39 and 40 with the London Symphony on Philips; Symphonies 38 and 41 with the BBC Symphony on Philips Festivo).

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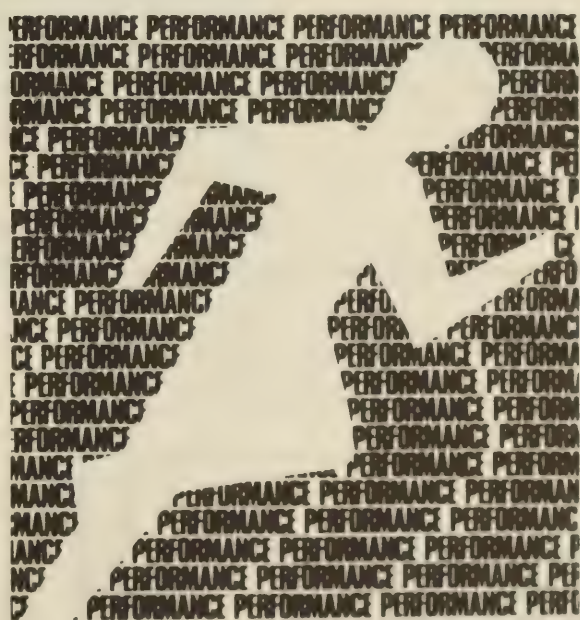
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Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season. He has since appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony; following his first appearances with the Boston Symphony this month, he goes on to conduct the San Francisco Symphony. He is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. Mr. Masur's

credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg Stage Theater of Schwerin.

Mr. Masur has recorded music of Beethoven, Bruckner, Mendelssohn, and Schumann, and his complete set of the Brahms symphonies with the Leipzig Gewandhaus has recently been released by Philips. He may also be heard on Deutsche Grammophon, Angel, and Vanguard records.

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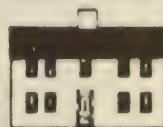
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Quartet in F for oboe and strings, K.370 (368b)

Most of Mozart's chamber music for wind instruments was composed for particular players; the oboe quartet is no exception. Mozart was in Munich in 1781 for the premiere there of his opera *Idomeneo*. The solo oboe part was entrusted to Friedrich Ramm, a distinguished virtuoso in the service of the court of Mannheim. A musical dictionary of the day said of Ramm, "no one has yet been able to approach him in beauty, roundness, softness, and trueness of tone on the oboe, combined with the trumpet-like depth of his *forte*. He plays, for the rest, with a delicacy, a lightness, and a power of expression that enchant the listener." Mozart, obviously enchanted by Ramm's ability, tailored the quartet specifically for him, with an elaborate and demanding part. There is an especially delightful moment in the finale, in which Mozart has the oboist play in 2/4 against the prevailing 6/8 rhythm of the remaining instruments.

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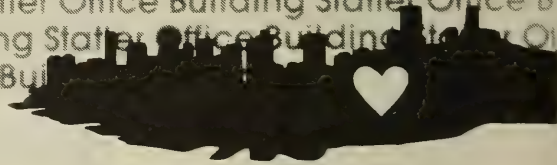
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**Ernö Dohnányi****Serenade in C, Opus 10**

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Although he grew up in an environment that produced some important nationalist composers (Kodály and Bartók), Dohnányi always stayed much closer to the main German traditions of late Romantic music, especially that of Brahms, whose influence on him was profound. The present serenade was published in 1904, when the composer was twenty-six years old; he had already established himself with his Opus 1, a piano quintet praised by Brahms himself. The serenade, with its five movements and characteristic titles, is more of a suite than a traditional chamber piece (especially since it lacks a sonata-form first movement). The lively march of the first movement includes a trio suggesting a folk melody, with the steady accompanying drone. This trio returns briefly in the finale, along with the rhythmic pattern of the march, to round off the work as a whole. The scherzo has a rapid fugal opening; following the trio, both scherzo theme and trio theme recur as part of a double fugue—heavy learning worn lightly. The variation movement is the most serious part of the serenade; for the most part it unfolds quietly in a richly romantic way.


—S.L.

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## Alfred Genovese

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Alfred Genovese began studying the oboe in high school and then went on to the Curtis Institute of Music in Philadelphia, where his teacher was Marcel Tabuteau. He has been principal oboist of the Baltimore Symphony, the St. Louis Symphony, and the Cleveland Orchestra under George Szell, and performed for eight summers at the Marlboro Festival and at the Casals Festival in Puerto Rico. Before joining the Boston Symphony in 1977, Mr. Genovese was principal oboe with the Metropolitan Opera. He is principal oboe of the Boston Pops as well as oboist with the BSO.

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## Harvey Seigel

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Born in Toronto, Canada, violinist Harvey Seigel studied at the Royal Conservatory of Music and at the Juilliard School in New York, where his principal teacher was Mischa Mischakoff. Before coming to the Boston Symphony Orchestra in 1971, he was a member of the National Orchestra of Washington, D.C., the Detroit Symphony, and the Montreal Symphony.



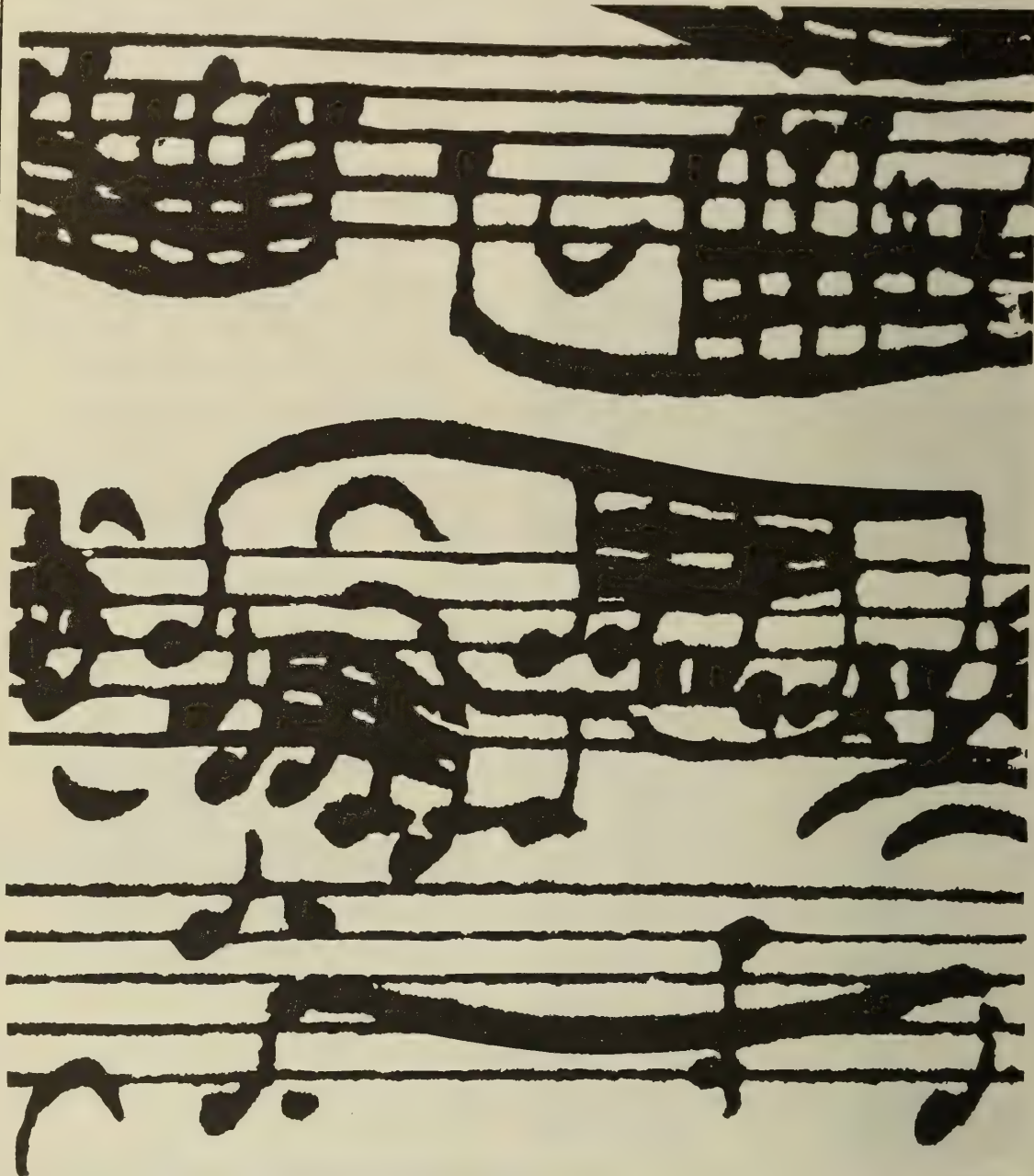
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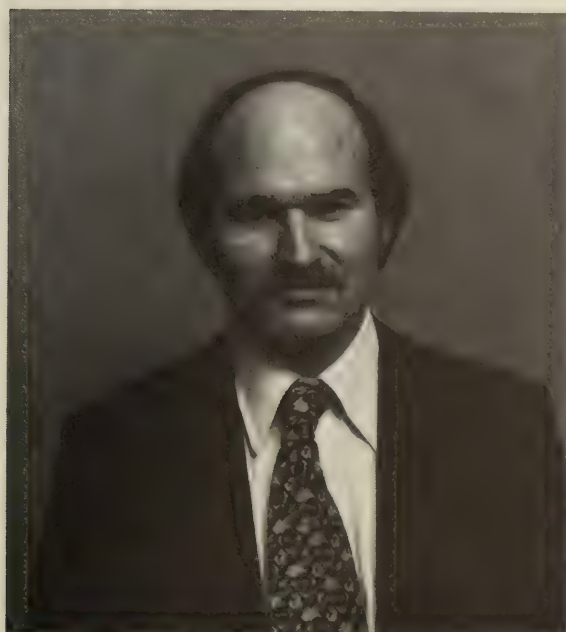
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## Robert Barnes

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Violist Robert Barnes was born in Detroit and attended Wayne State University. He joined the Detroit Symphony as a violinist, switching to viola his last year with that orchestra and joining the Boston Symphony a year later, in 1967. Mr. Barnes has performed in chamber music series at the High Point Galleries and Citizens Hall at Tanglewood and has been guest artist on WGBH radio and WQXR in New York. Presently on the faculty of Wellesley College, he has also taught at Lowell State College and at Brown University. Mr. Barnes is a member of the contemporary music ensemble, *Collage*, and,

with three of his BSO colleagues, a member of the recently formed Francesco Quartet.

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## Martha Babcock

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Before joining the Boston Symphony in September of 1973, cellist Martha Babcock was a member of the Montreal Symphony. Born in Freeport, Illinois, Ms. Babcock holds a B.A. from Radcliffe College and studied at Boston University's School for the Arts. Her teachers have included Aldo Parisot and George Neikrug, and she is a member of the Fine Arts Trio of New England.

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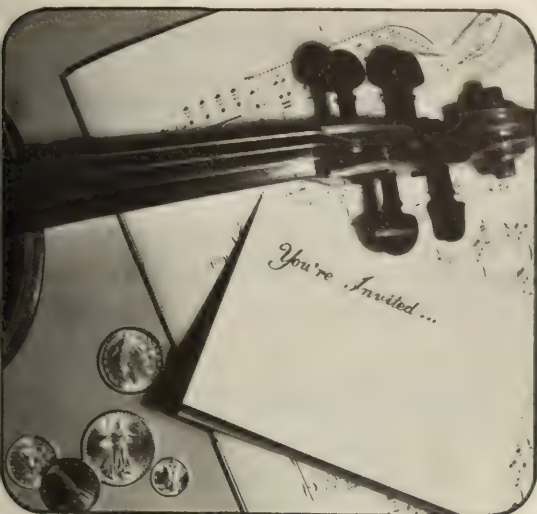
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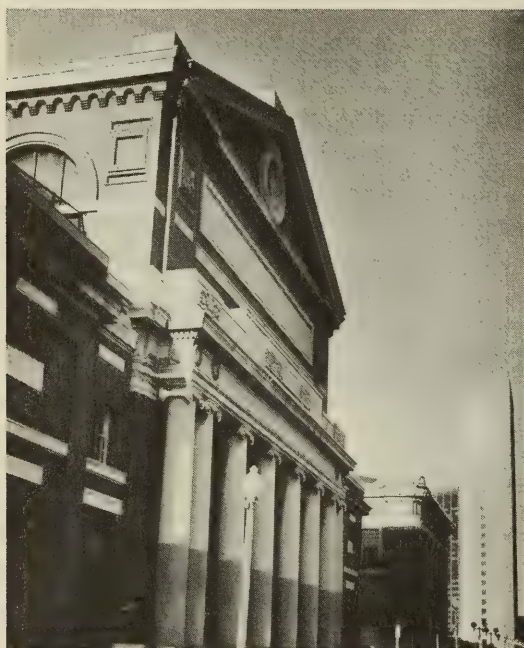
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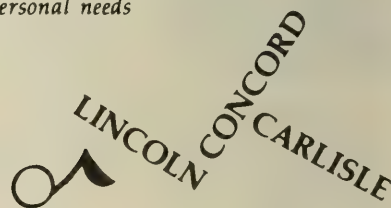
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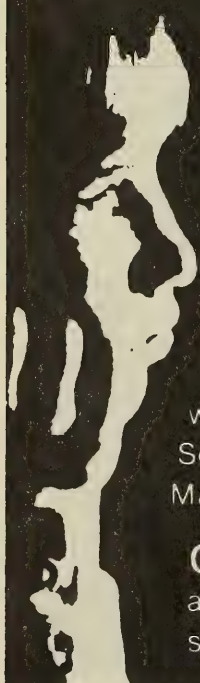
leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

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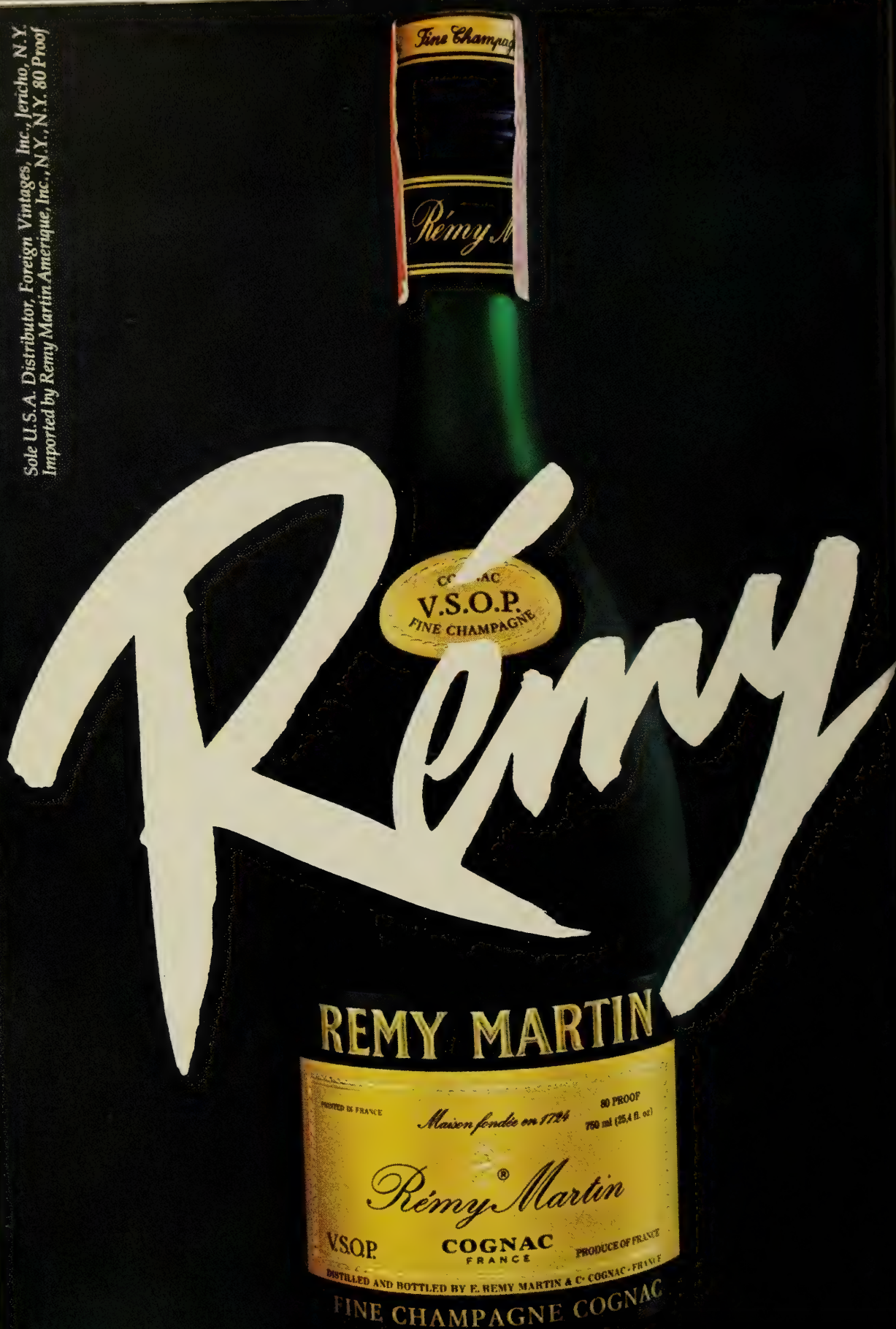
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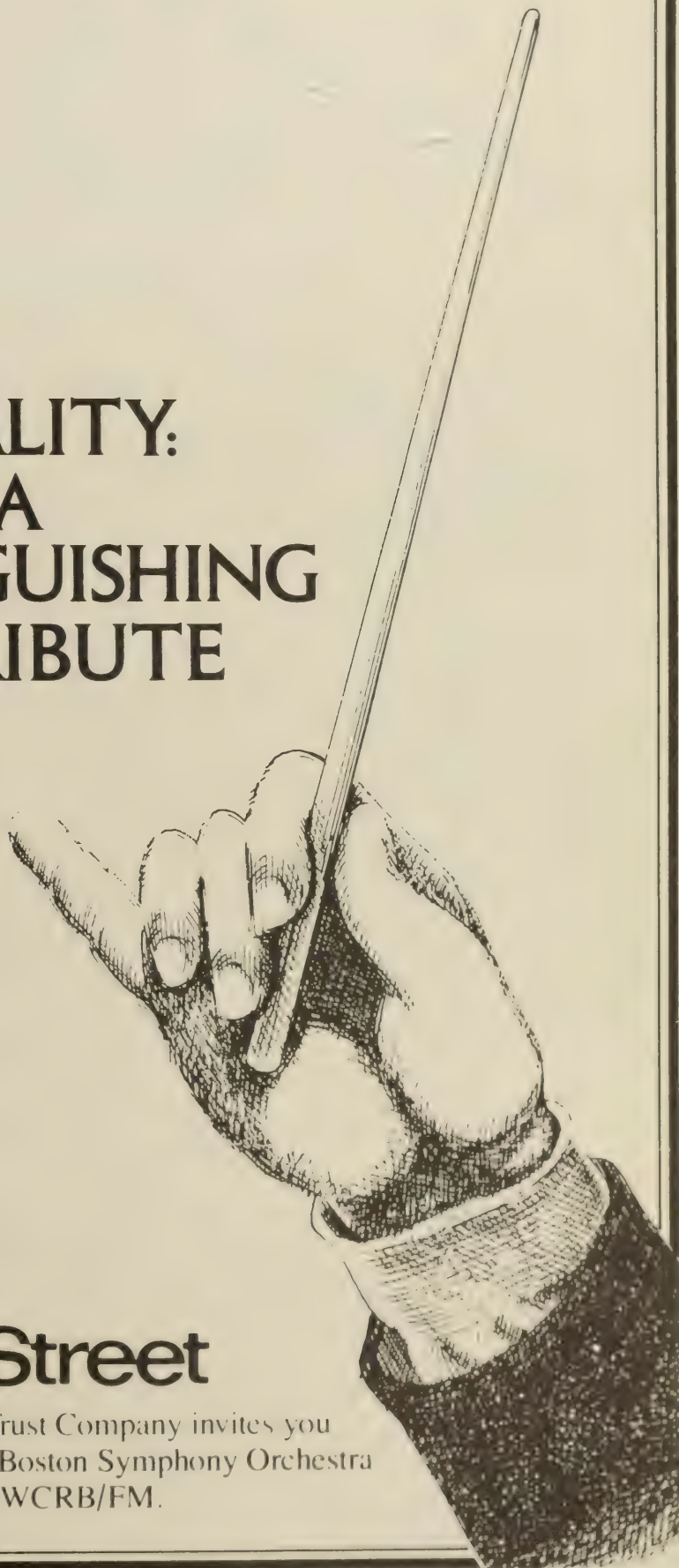


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# BSO

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## **BSO/WCRB Musical Marathon '80**

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"Turn Your Money Into Music" during the tenth BSO/WCRB Musical Marathon, scheduled this year for Friday, Saturday, Sunday, the weekend of 18 April. Once again, Marathon headquarters will be Symphony Hall's Cabot-Cahners Room, and host for the three days of broadcasting will be WCRB's Richard L. Kaye. There'll be a pledge booth and broadcast facility at the Quincy Market Rotunda, a special concert with BSO Music Director Seiji Ozawa and Boston Pops Conductor John Williams—televised live from 6:30-8 pm by WCVB-TV-Channel 5 on Sunday, 20 April—and lots of new "thank-you" premiums in return for your pledges. Again, that's the tenth annual BSO/WCRB Musical Marathon, the weekend of 18-19-20 April.

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## **TFC Record Nominated for Grammy**

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The Tanglewood Festival Chorus's recently released disc, "American Choral Music of the Twentieth Century," has won chorus conductor John Oliver a Grammy nomination for Best Choral Performance of 1979. Recorded at the express invitation of Deutsche Grammophon and featuring music of Elliott Carter, Charles Ives, Jacob Druckman, and Aaron Copland, the disc was released last spring and has been critically acclaimed. "In programming, in execution, and in terms of recorded sound, this is a simply stunning album," is how the December 1979 issue of *Stereo Review* put it, commenting further on the "awesome dramatic impact . . . rhythmic vitality . . . [and] highly expressionistic" quality of the various selections.

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## **BSO Guests on WGBH-FM**

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Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists Saturday morning, 23 February at 11, when he speaks with Dwight Peltzer, soloist for the Boston premiere of Donald Martino's Piano Concerto. Conductor Sergiu Comissiona will be featured on Monday, 25 February at 11.

In addition, WGBH is repeating last season's series of Lurtsema-hosted interviews, *The Orchestra*, on Thursday evenings at 8:

- 21 February—Harold Wright, Principal Clarinet
- 28 February—Sherman Walt, Principal Bassoon
- 6 March—Peter Gelb, Assistant Manager
- 13 March—Charles Kavalovski, Principal Horn

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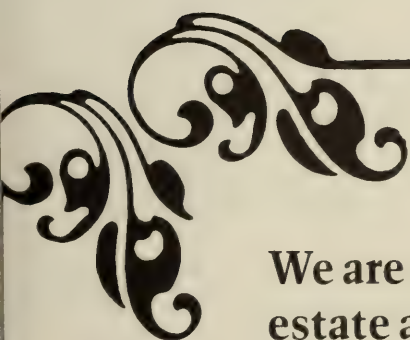
### Art Exhibitions in the Cabot-Cahners Room

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The Boston Symphony Orchestra continues its samplings of Boston-based art with exhibitions in the Cabot-Cahners Room representing various art organizations:

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19 February-17 March  
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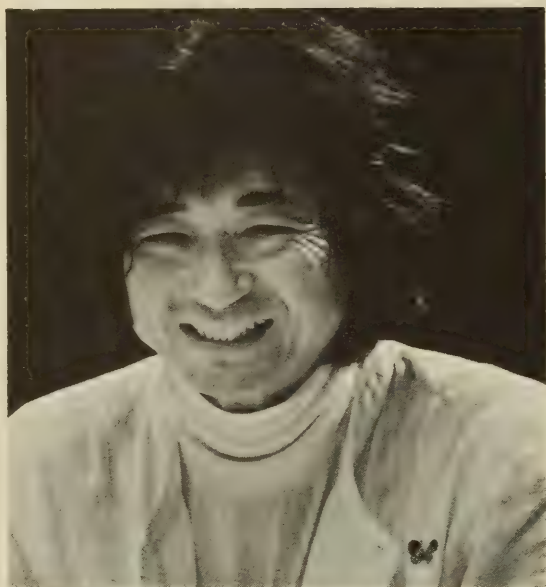
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





# BOSTON SYMPHONY ORCHESTRA

1979/80

## First Violins

Joseph Silverstein  
*Concertmaster*  
*Charles Munch chair*

Emanuel Borok  
*Assistant Concertmaster*  
*Helen Horner McIntyre chair*

Max Hobart  
Cecylia Arzewski  
Bo Youp Hwang  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Freddy Ostrovsky  
Leo Panasevich  
Sheldon Rotenberg  
Alfred Schneider  
\* Gerald Gelbloom  
\* Raymond Sird  
\* Ikuko Mizuno  
\* Amnon Levy

## Second Violins

Marylou Speaker  
*Fahnestock chair*

Vyacheslav Uritsky  
*Charlotte and Irving W. Rabb chair*

Michel Sasson  
Ronald Knudsen  
Leonard Moss  
Laszlo Nagy  
\* Michael Vitale  
\* Darlene Gray  
\* Ronald Wilkison  
\* Harvey Seigel  
\* Jerome Rosen  
\* Sheila Fiekowsky  
\* Gerald Elias  
\* Ronan Lefkowitz  
\* Joseph McGauley  
\* Nancy Bracken  
\* Joel Smirnoff

## Violas

Burton Fine  
*Charles S. Dana chair*

Patricia McCarty  
*Mrs. David Stoneman chair*

Eugene Lehner  
Robert Barnes  
Jerome Lipson  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo  
Michael Zaretsky  
\* Marc Jeanneret  
\* Betty Benthin

## Cellos

Jules Eskin  
*Philip R. Allen chair*

Martin Hoherman  
*Vernon and Marion Alden chair*

Mischa Nieland  
Jerome Patterson  
\* Robert Ripley  
Luis Leguia  
\* Carol Procter  
\* Ronald Feldman  
\* Joel Moerschel  
\* Jonathan Miller  
\* Martha Babcock

## Basses

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*Harold D. Hodgkinson chair*

William Rhein  
Joseph Hearne  
Bela Wurtzler  
Leslie Martin  
John Salkowski  
John Barwicki  
\* Robert Olson  
\* Lawrence Wolfe

## Flutes

Doriot Anthony Dwyer  
*Walter Piston chair*

Fenwick Smith  
Paul Fried

## Piccolo

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*Evelyn and C. Charles Marran chair*

## Oboes

Ralph Gomberg  
*Mildred B. Remis chair*

Wayne Rapier  
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Laurence Thorstenberg  
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## Clarinets

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*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock  
*E-flat clarinet*

## Bass Clarinet

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## Bassoons

Sherman Walt  
*Edward A. Taft chair*

Roland Small  
Matthew Ruggiero

## Contrabassoon

Richard Plaster

## Horns

Charles Kavalovski  
*Helen Sagoff Slosberg chair*

Charles Yancich  
Daniel Katzen  
David Ohanian  
Richard Mackey  
Ralph Pottle

## Trumpets

Rolf Smedvig  
*Roger Louis Voisin chair*

Andre Come

## Trombones

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*J.P. and Mary B. Barger chair*

Norman Bolter  
Gordon Hallberg

## Tuba

Chester Schmitz

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*Sylvia Shippen Wells chair*

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Ninety-Ninth Season, 1979-80

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Photo: Peter Schaefer



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## Paul Hindemith

### Concert Music for strings and brass, Opus 50

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Paul Hindemith was born in Hanau, near Frankfurt, Germany, on 16 November 1895 and died in Frankfurt on 28 December 1963. The *Konzertmusik* (Concert Music) for strings and brass, Opus 50, was commissioned for the fiftieth anniversary season of the Boston Symphony Orchestra and had its first performance under Serge Koussevitzky on 3 April 1931. Koussevitzky programmed the work in five different seasons. It has also been played here under Leonard Bernstein, Richard Burgin, Seiji Ozawa (at Tanglewood), Jean Martinon, and William Steinberg, who gave the most recent Symphony Hall performance in the spring of 1971, following which he

led the orchestra in four performances of the piece on a European tour. The score calls for four horns, four trumpets, three trombones, tuba, and strings.

In 1927 Paul Hindemith's publisher, Willy Strecker of the firm B. Schott's Sons, planned a concerted effort to develop a greater international reputation for this composer, whose works he had been publishing since 1919. By the late twenties, Hindemith was well known in German musical circles as a composer of chamber music and scandalous operas; his work had been performed at numerous German festivals of new music, with results that ranged from success to what is euphemistically called "a very mixed reception." He was also well known as the violist of the Amar Quartet, a leading ensemble in the performance of new music, including, of course, the quartets of the ensemble's own violist. Strecker wanted Hindemith to conquer France, England, and America, in that order, and he began by arranging for the composer to play in Paris the solo part in his own *Kammermusik* No. 5, Opus 36/4, a viola concerto. The conductor at that performance was Serge Koussevitzky.

Koussevitzky was apparently sufficiently impressed with this sample of Hindemith's work to include him in the list of composers from whom new works would be commissioned for the fiftieth season of the Boston Symphony Orchestra. The result was the Concert Music for strings and brass, Opus 50. (Among the other major compositions produced to fulfill commissions for the orchestra's fiftieth season were Roussel's Third Symphony and Stravinsky's *Symphony of Psalms*.)

Hindemith composed three works with the generic title *Konzertmusik*, each for a totally different type of ensemble, during 1930. Each set different problems in the treatment of sonority, and each resulted in a work that was generally more accessible to a broad audience than his works of the twenties had been. The first *Konzertmusik*, Opus 48, was a viola concerto with large chamber orchestra; the second, Opus 49, required piano, brass, and two harps. The last of the three sibling works published with this title and, incidentally, Hindemith's last composition to bear an opus number (he was chary of appearing to be too prolific), is one



of the composer's major achievements. Hindemith delighted in experimenting with an unusual combination of instruments, setting the twelve brasses (in three quartets: horns, trumpets, and trombones with tuba) against "as many strings as possible." For the brass instruments he wrote highly virtuosic parts, demanding prodigious technique in both solo and ensemble playing.

The composition is laid out in two movements, each further subdivided into distinct sections. Despite the wide-ranging chromaticism of Hindemith's contrapuntal lines, the composer insists ultimately on a tonal organization and ends each movement (and important sections) on a triad or unison note of C sharp. The first three notes of the C sharp minor scale (C sharp, D sharp, E) are a central motive in the work, appearing at the head of many of the melodic ideas in both movements.

The opening of the first movement features a long-breathed, lyrical theme introduced in unison trumpets and trombones set off against several rhythmically active motives in the strings: an upward-rushing scale, filling the space of an octave; a march-like figure in a steady dotted rhythm; and an energetic, leaping figure with staccato eighth notes. Long passages for brass alone, then strings alone, culminate in a vigorous antiphonal section for the entire ensemble. This leads in turn to the slow concluding section, in which the strings now take over their own expressive version of the legato theme sounded by the brasses at the outset, punctuated by offbeat chords in the brass instruments. The movement ends with the same theme played fortissimo by all the strings (except basses) and the four horns in unison against the remaining instruments.

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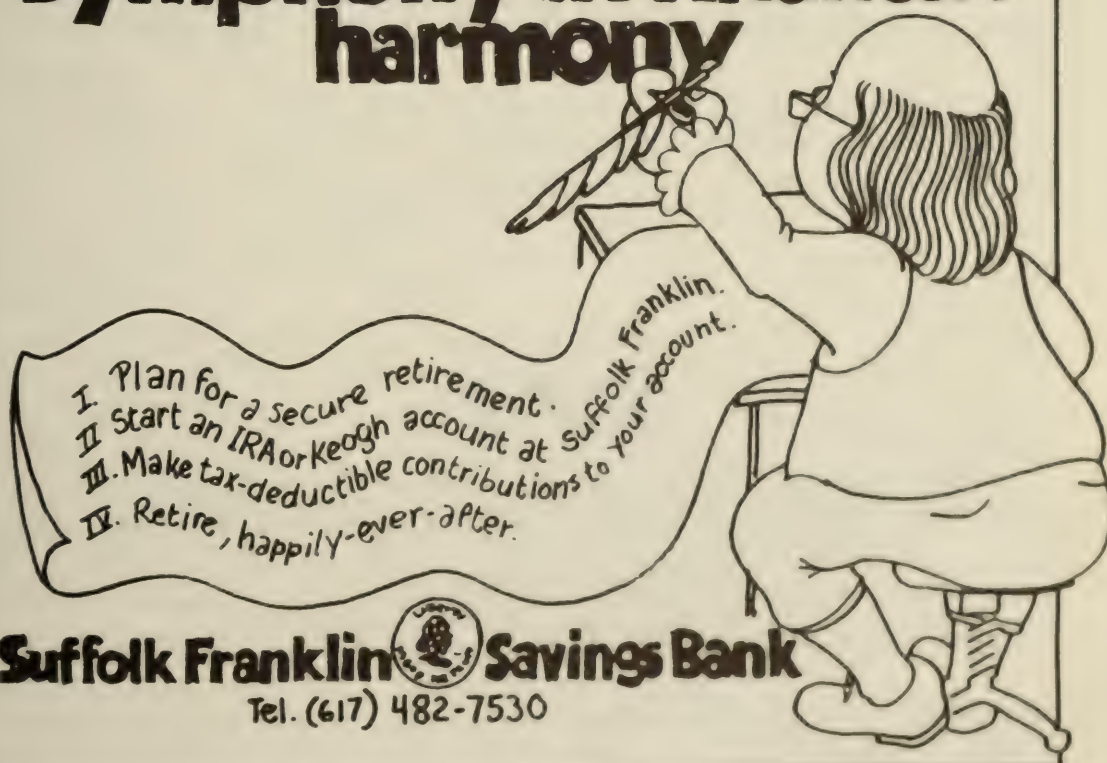
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The second movement is in a kind of ternary form with an energetic fugato in the outer parts and a slow, expressive, middle section. Hindemith conceived the basic fugal idea as a racing sixteenth-note passage appropriate for strings but not for brasses, who accordingly supply punctuation and counterthemes to the fugue subject. The punctuation, heard throughout the movement, consists of three strongly marked chords with the rising melody outlining the basic motive C sharp—D sharp—E. After the violins, violas, and cellos have each had a turn at the fugue subject, the horns introduce a little rhythmic motive of hovering eighth notes that becomes progressively more important in the brass sections. A more lyrical melody, introduced in the violins, appears frequently in the continuing discourse, as punctuating motive, fugal motive, and lyrical tune are tossed about the entire ensemble. The quiet middle section features an ostinato figure with four muted horns playing a slightly chromaticized version of the punctuating motive and lyrical melodies in the violas, then solo trombone, and later solo trumpet. The concluding fast section reworks the material from the first part of the movement to bring everything to conclusion on a powerful unison C sharp.

Hindemith's brilliant contrast of brass and string sound, the carefully planned variety of massed sonorities and solo lines, and the beautifully achieved climaxes all lend this *Konzertmusik* a warmth sometimes lacking from Hindemith's contrapuntal involutions. The piece has justifiably become one of the favorite works in the catalogue of an extraordinarily prolific twentieth-century composer.

—Steven Ledbetter

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## Richard Strauss

*Till Eulenspiegel's Merry Pranks*, after the old rogue's tale,  
set in rondo form for large orchestra, Opus 28

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Richard Strauss was born in Munich on 11 June 1864 and died in Garmisch-Partenkirchen on 8 September 1949. He completed *Till Eulenspiegel* on 6 May 1895, and Franz Wüllner conducted the first performance in Cologne on 5 November that year. Theodore Thomas and the Chicago Symphony Orchestra introduced the work to this country on 15 November 1895, and the first Boston Symphony performance came several months later on 21 February 1896, Emil Paur conducting. The orchestra has also played it under the direction of Wilhelm Gericke, Karl Muck, Max Fiedler, Otto Urack, Pierre Monteux, Bruno Walter, Serge Koussevitzky (eighty-eight perfor-

mances, including tours), Charles Munch, Igor Markevitch, Richard Burgin, Erich Leinsdorf, Werner Torkanowsky, Josef Krips, William Steinberg, Michael Tilson Thomas, and Eugen Jochum. The most recent Symphony Hall performances were Okko Kamu's in March 1974, the most recent Tanglewood performance Joseph Silverstein's in August 1977. *Till Eulenspiegel* is scored for piccolo, three flutes, three oboes and English horn, two clarinets, clarinet in D, and bass clarinet, three bassoons and contrabassoon, four horns plus four more *ad lib.*, three trumpet plus three more *ad lib.*, three trombones and bass tuba, timpani, snare drum, bass drum, cymbals, triangle, large rattle, and strings.

There was a real *Till Eulenspiegel*, born early in the fourteenth century near Brunswick and gone to his reward—in bed, not on the gallows as in Strauss's tone poem—in 1350 at Mölln in Schleswig-Holstein. Stories about him have been in print since the beginning of the sixteenth century, the first English version coming out around 1560 under the title, *Here beginneth a mery jest of a man that was called Howleglas* (*Eule* in German means owl and *Spiegel* mirror or looking-glass). The consistent and serious theme behind his jokes and pranks, often in themselves distinctly on the coarse and even brutal side, is that here is an individual getting back at society, more specifically the shrewd peasant more than holding his own against a stuffy bourgeoisie and a repressive clergy. The most famous literary version of *Till Eulenspiegel* is the one published in 1866 by the Belgian novelist, Charles de Coster: set in the period of the Inquisition in the sixteenth century, it is also the most explicitly politicized telling of the story, and it is the source of one of the great underground masterpieces of twentieth-century music, the oratorio *Thyl Claes* by the Russian-German composer, Vladimir Vogel.

Strauss knew de Coster's book, and it seems also that in 1889 in Würzburg he saw an opera called *Eulenspiegel* by Cyrill Kistler, a Bavarian composer whose earlier opera *Kunihild* had a certain currency in the eighties and early nineties, and for which he was proclaimed as Wagner's heir. Indeed, Strauss's first idea





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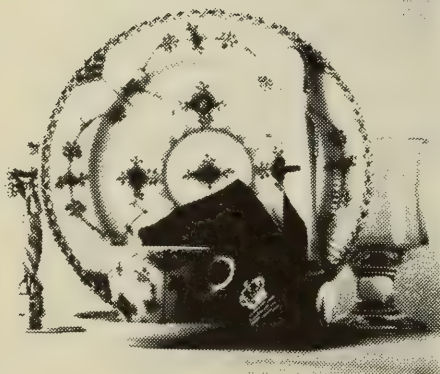
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was to compose an *Eulenspiegel* opera, an idea that appealed to him especially after the failure of his own exceedingly Wagnerian *Guntram* in 1894. He sketched a scenario and later commissioned another from Count Ferdinand von Sporck, the librettist of Kistler's *Kunihild*, but somehow the project never got into gear. "I have already put together a very pretty scenario," he wrote in a letter, "but the figure of Master Till does not quite appear before my eyes. The book of folk-tales only outlines a generalized rogue with too superficial a dramatic personality, and developing his character in greater depth, taking into account his contempt for humanity, also presents considerable difficulties."

But if Strauss could not see Master Till, he could hear him, and before 1894 was out, he had begun the tone poem that he finished on 6 May 1895. As always, he could not make up his mind whether he was engaged in tone painting or "just music." To Franz Wüllner, who was preparing the first performance, he wrote: "I really cannot provide a program for *Eulenspiegel*. Any words into which I might put the thoughts that the several incidents suggested to me would hardly suffice; they might even offend. Let me leave it, therefore, to my listeners to crack the hard nut the Rogue has offered them. By way of helping them to a better understanding, it seems enough to point out the two *Eulenspiegel* motives [Strauss jots down the opening of the work and the virtuosic horn theme], which, in the most diverse disguises, moods, and situations, pervade the whole up to the catastrophe when, after being condemned to death, Till is strung up on the gibbet. For the rest, let them guess at the musical joke a Rogue has offered them."

On the other hand, for Wilhelm Mauke, the most diligent of early Strauss exegetes, the composer was willing to offer a more detailed scenario—Till among the market-women, Till disguised as a priest, Till paying court to pretty girls, and so forth—the sort of thing guaranteed to have the audience anxiously reading the program book instead of listening to the music, probably confusing priesthood and courtship anyway, wondering which theme represents "Till confounding the Philistine pedagogues," and missing most of Strauss's dazzling invention in the process. (Also, if you've ever been shown in a music appreciation class how to "tell" rondo form, forget it now.) It is probably useful to identify the two Till themes, the very first violin melody and what the horn plays about fifteen seconds later,\* and to say that the opening music is intended as a "once-upon-a-time" prologue that returns after the graphic trial and hanging as a charmingly formal epilogue (with rowdily humorous "kicker"). For the rest, Strauss's compositional ingenuity and orchestral bravura plus your attention and fantasy will see to the telling of the tale.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.

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\*It is told that Strauss's father, probably both the most virtuosic and the most artistic horn player of his time, protested the unplayability of this flourish. "But Papa," said the composer, "I've heard you warm up on it every day of my life."





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## Pyotr Ilyich Tchaikovsky

### Symphony No. 5 in E minor, Opus 64



Модель симфонии в е-миноре =  
написана мной в 1888 году  
в Петербурге  
П. И. Чайковский

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Vyatka, on 25 April (old style) or 7 May (new style) 1840 and died in St. Petersburg on 6(18) May 1893. He composed the Fifth Symphony between May and 26 August 1888, himself conducting the premiere in St. Petersburg on 17 November of that year. Theodore Thomas introduced it to America at a concert in New York on 5 March 1889 (Edward MacDowell's Piano Concerto No. 2 in D minor, with the composer as soloist, had its premiere on the same program). The first Boston Symphony performances were conducted by Arthur Nikisch on 21 and 22 October 1892. Among the conductors who have

led it with the orchestra are Emil Paur, Wilhelm Gericke, Max Fiedler, Karl Muck, Pierre Monteux, Serge Koussevitzky (ninety-six performances, including tours), Richard Burgin, Guido Cantelli, Aaron Copland (in Adelaide, Australia, in June 1960), Leonard Bernstein, Erich Leinsdorf, Sixten Ehrling, and Joseph Silverstein. Seiji Ozawa led the most recent Symphony Hall performances in February 1977, Eugene Ormandy the most recent Tanglewood performance in July 1979. The Fifth Symphony is scored for three flutes (third doubling piccolo), two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, and strings.

Even the Tchaikovsky Fifth was once new music, and controversial new music at that. The first extended commentary on it was written by William Foster Apthorp, who by day was on the Boston Symphony's payroll as its program annotator and who at night reviewed its concerts for the *Boston Evening Transcript*. As a critic, Apthorp was famous for his hatred of new music, whether it came from Russia, France, or Germany, and Baker's *Biographical Dictionary of Musicians* notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers." As the Boston Symphony's wordsmith, Apthorp had rather to pull in his horns. The Fifth Symphony came to Boston with the great Arthur Nikisch on the podium in October 1892. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written.

Introducing the Fifth, Apthorp wrote that "Tchaikovsky is one of the leading composers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.



"The E minor symphony . . . is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first Allegro movement is not repeated ( a license which several contemporary composers tend more and more to adopt), and that the traditional scherzo is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular minuet or scherzo that this can hardly be called a license on Tchaikovsky's part. Hitherto, however, only Hector Berlioz (in his *Fantastic Symphony*) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first Allegro, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The finale is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an Allegro vivace, full of *quasi*-Cossack energy and fury—a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultra-modern."

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Wearing his *Evening Transcript* hat, Aphorpe was not as cautious: "It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall . . . In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!"

Tchaikovsky's own feelings about the Fifth blow hot and cold: "I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet *played out* as a composer . . . the beginning was difficult; now, however, inspiration seems to have come" . . . "I have to squeeze it from my dulled brain" . . . "It seems to me that I have not blundered, that it has turned out well" . . . "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony . . . What a difference, how much superior and better it is! Yes, that is very, very sad!" . . . "The Fifth Symphony was magnificently played [in Hamburg, March 1889], and I like it far better now, after having held a bad opinion of it for some time" . . .

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### III. Valse.

*Allegro moderato* (♩ = 132)

Handwritten musical score for the beginning of the third movement of Tchaikovsky's Fifth Symphony. The score is written on ten staves. The first five staves are for the strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The next five staves are for the woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The tempo is marked *Allegro moderato* with a metronome marking of 132 beats per minute. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a series of chords and melodic fragments in the strings and woodwinds.

*Allegro moderato*

Handwritten musical score for the beginning of the third movement of Tchaikovsky's Fifth Symphony. The score is written on ten staves. The first five staves are for the strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The next five staves are for the woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The tempo is marked *Allegro moderato* with a metronome marking of 132 beats per minute. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a series of chords and melodic fragments in the strings and woodwinds.

*Allegro moderato*

From the manuscript of Tchaikovsky's Fifth; beginning of the third movement

Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas (*The Maid of Orleans*, *Mazeppa*, and *The Sorceress*), in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana*, the *Italian Capriccio*, the *Serenade for Strings*, the *1812 Overture*, the *Vespers Service*, the *A minor Trio*, the *Manfred Symphony*, and some of his most appealing songs, including *Don Juan's Serenade* and *Amid the noise of the ball*.

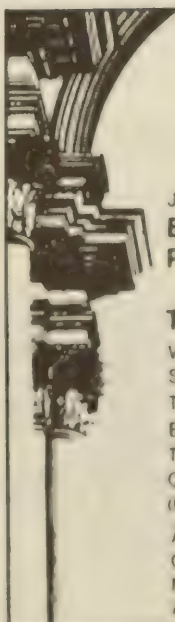
The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (I) Murmurs, doubts, complaints, reproaches against xxx. (II) Shall I throw myself in the embraces of faith???"

xxx is less likely to be a particular person than what he usually refers to in his diary as *Z* or *THAT*—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an energy-less ghost that faintly reproaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

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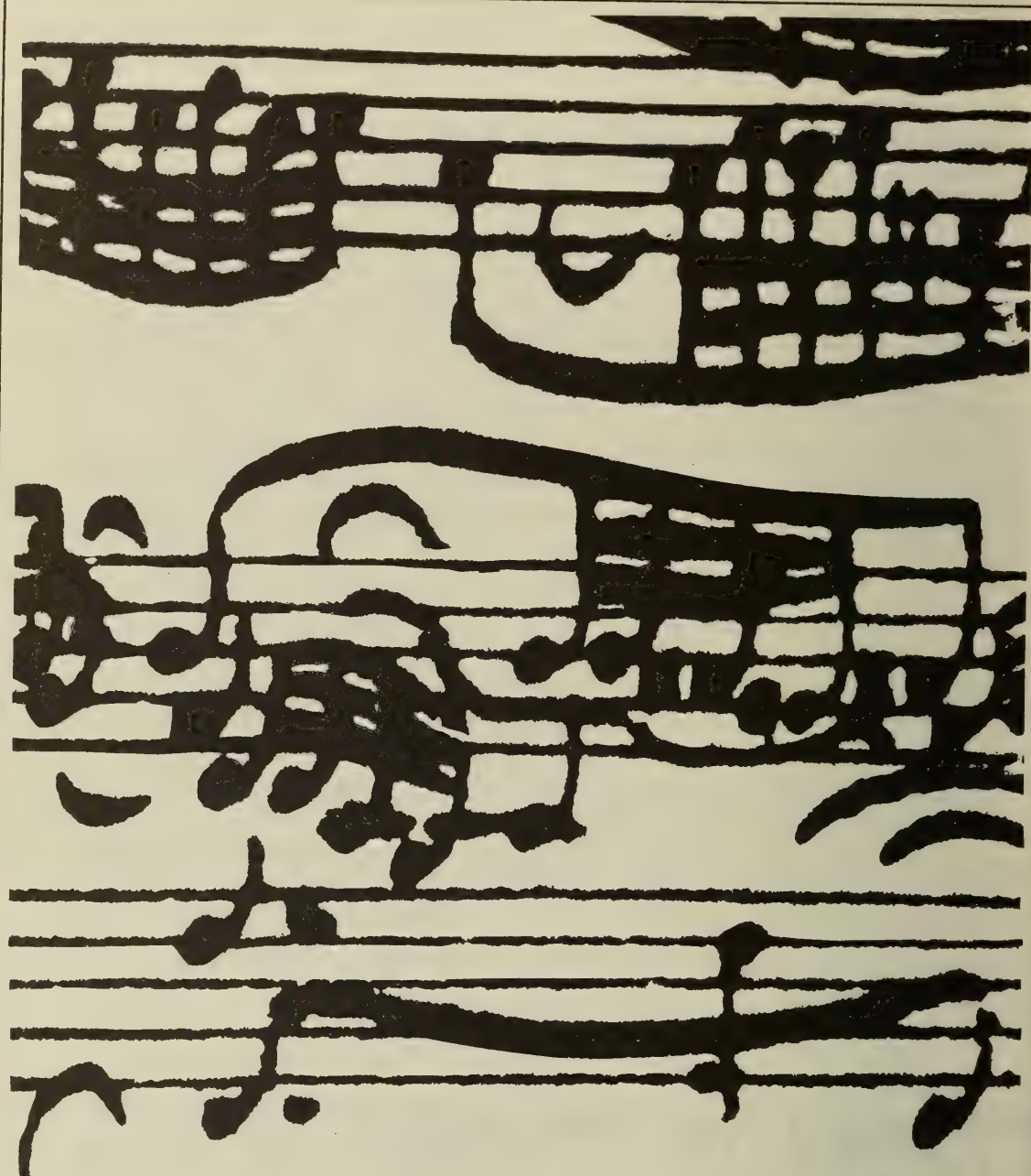
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Tchaikovsky's wonderful gift of melody (Apthorp's "peculiar [Russian] character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his skill as well as his delight in "strong effects," the fire and the sentiment, these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Scheherazade*, congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable economy. Three flutes (one doubling piccolo), two each of the other woodwinds, four horns, two trumpets, three trombones and tuba, kettledrums, and strings—that is not an extravagant orchestra, but the brilliance and vividness of its fortissimo is extraordinary. But what delight there is, above all, in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of second violins), the beautifully placed octaves of clarinet and bassoon when the allegro begins its melancholy and graceful song, the growls into which that movement subsides (with the kettledrum roll as the top note of the chord of cellos, basses, and bassoons), the low strings again in the measures before the famous and glorious horn tune, the sonority of those great, swinging pizzicato chords that break the silence after the catastrophe, those faintly buzzing notes for stopped horns in the waltz, the enchantingly inventive filigree all through the middle part of that movement, those propulsive chuggings of cellos, basses, drums, and bassoons in the finale, the tough brilliance of the woodwind lines and the firmness of their basses . . .

Tchaikovsky had not of course written himself out: as soon as he returned from his journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work—"there is something repulsive about it . . ."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

—M.S.

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## More ...

Ian Kemp's *Hindemith* (Oxford paperback) is an enlightening and informed brief discussion concentrating on the music itself. Geoffrey Skelton's *Paul Hindemith: The Man Behind the Music* (Taplinger) is the most thorough biography available, but it deals only with the external facts of the composer's life and says nothing about the music. Of the three currently available recordings of the Concert Music for strings and brass, the composer's own reading with the Philharmonia Orchestra (Seraphim, with the Symphony in B flat for concert band) is an important historical document as well as being an invigorating and sturdy performance. Both of the other two recordings (William Steinberg and the Boston Symphony Orchestra on DG, with the Symphony *Mathis der Maler*; Eugene Ormandy and the Philadelphia Orchestra on Angel, with the *Symphonic Metamorphoses on a Theme of Weber*) take slower tempos than Hindemith himself, but Steinberg achieves a strong lyrical flow, while Ormandy's reading is rather stately, even slightly labored. Orchestral balance is better in the Steinberg version, too, with horns well projected in the ensemble rather than drowned out.

—S.L.

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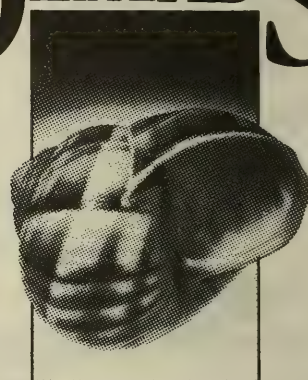
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The big biography of Richard Strauss is Norman Del Mar's (three volumes, Barrie and Rockliff, London). Michael Kennedy's account of the composer's life and works for the Master Musicians series is excellent (Dent), and the symposium *Richard Strauss: The Man and his Music*, edited by Alan Walker, is worth looking into (Barnes & Noble). My first-choice recording of *Till Eulenspiegel* is Toscanini's with the NBC Symphony, in excellent monaural sound on a single disc that also has *Don Juan*, Berlioz's *Queen Mab* Scherzo, and Dukas's *Sorcerer's Apprentice* (Victrola). And you should know, too, that there's a performance with Strauss himself conducting the Vienna Philharmonic (in a five-record Vanguard set which has Strauss leading several of his big orchestral works). But if you must have stereo, you've got an excellent choice in Rudolf Kempe with the Dresden State Orchestra, at budget price (Seraphim; with *Death and Transfiguration* and the *Dance of the Seven Veils* from *Salome*), or, at good full-price value, Georg Solti and the Chicago Symphony (London; on a single disc with *Also sprach Zarathustra* and *Don Juan*).

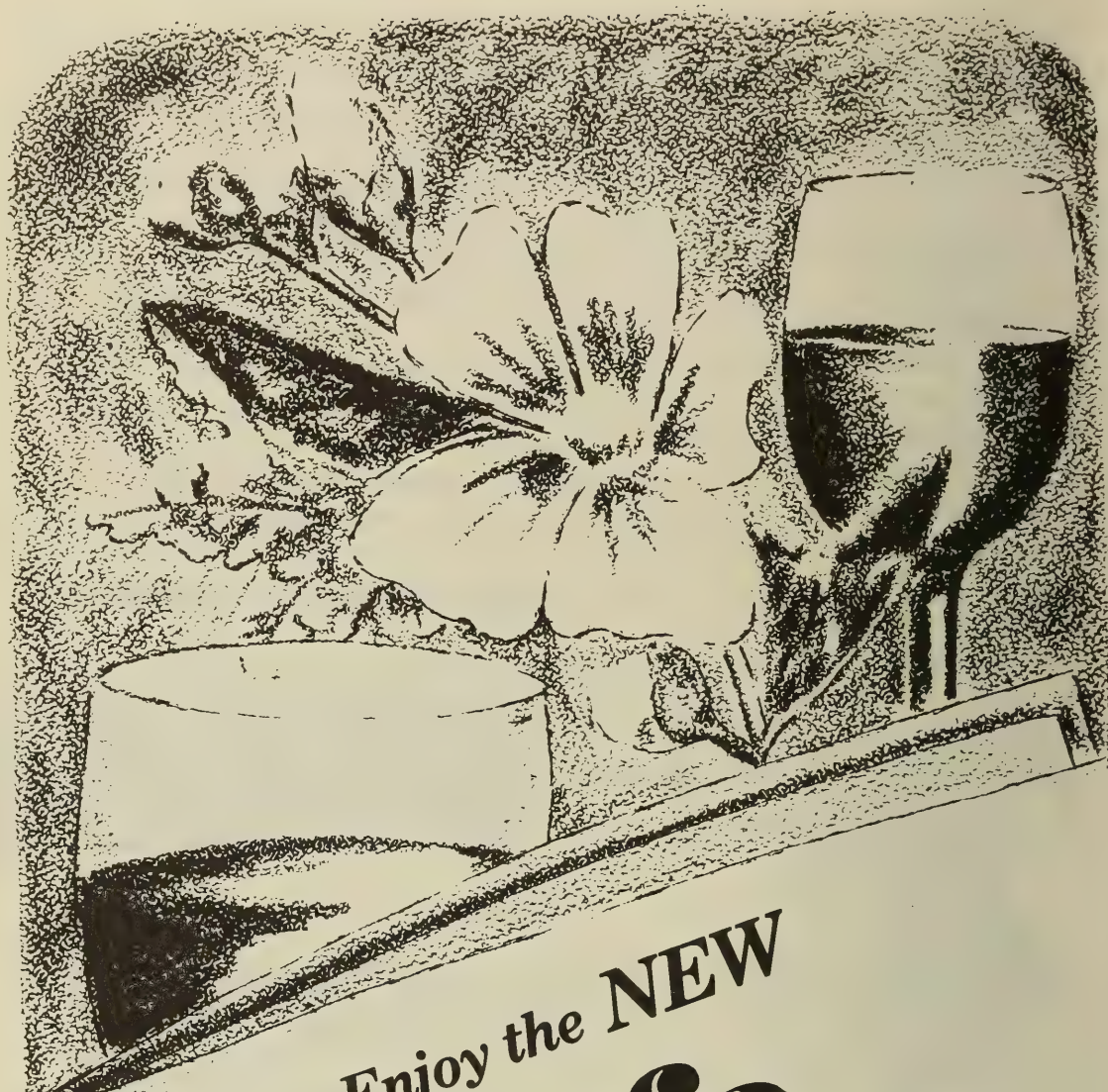
Finally, some additions to Michael Steinberg's listing below of Tchaikovsky Fifths: there is a very good Seiji Ozawa /Boston Symphony performance of the Tchaikovsky Fifth available from Deutsche Grammophon, and Pierre Monteux's record with the BSO is available on RCA's mid-price Gold Seal label. And BSO audiences might want to keep an ear out for the exciting old 1944 Koussevitzky reading, available for a while in a boxed set of performances by that conductor.

—M.M.

*Tchaikovsky* by John Warrack is an excellent book, generously illustrated (Scribners), and Warrack has also contributed a very good book on Tchaikovsky's symphonies and concertos to the BBC Music Guides (University of Washington paperback). *The Life and Letters of Tchaikovsky* by the composer's brother Modest is basic, but the reader should be warned about the hazards of Modest's nervous discretion and about problems in Rosa Newmarch's translation (Vienna House, available in paperback). Rather too much sneering goes on in *The Music of Tchaikovsky*, a symposium edited by Gerald Abraham, but Edward Lockspeiser's biographical sketch is useful, as are the chapters on the ballets, operas, and songs (Norton, available in paperback). Hans Keller offers an original provocative view of the symphonies in Vol. 1 of Robert Simpson's *The Symphony* (Pelican paperback). *Tchaikovsky: The Early Years* by David Brown is the beginning of a large-scale superb and badly needed study, but this first of three volumes abandons you with the Fifth Symphony still fourteen years away (Norton). As for recordings of the Fifth, Yevgeny Mravinsky's with the Leningrad Philharmonic goes to the top of my list (Deutsche Grammophon). Also noteworthy: Claudio Abbado and the London Symphony (DG), Vladimir Ashkenazy and the New Philharmonia (London), Jascha Horenstein and the New Philharmonia (Quintessence), Igor Markevitch and the London Symphony (Philips Festivo), Sir Georg Solti both with the Chicago Symphony (London) and, in a refreshingly lean performance, with the Orchestra of the Paris Conservatoire Concerts (London Stereo Treasures).

—M.S.





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## Kurt Masur



Kurt Masur, music director of the Leipzig Gewandhaus Orchestra since 1970, made his American debut with that orchestra during the 1974-75 season. He has since appeared with the Cleveland Orchestra, the Toronto Symphony, and the Dallas Symphony; following his first appearances with the Boston Symphony this month, he goes on to conduct the San Francisco Symphony. He is former conductor of the Leipzig Opera, and he has led such famed European orchestras as the Berlin Philharmonic, the Vienna Philharmonic, the New Philharmonia, and the National Orchestra of Paris. Mr. Masur's

credits also include appearances at the international music festivals of Prague, Warsaw, and Salzburg.

Born in Silesia, Mr. Masur studied piano, then attended the German College of Music in Leipzig, where he studied conducting with Heinz Bongartz. Engagements with the Halle County, Erfurt, and Leipzig theaters followed, and in 1955 he became a conductor of the Dresden Philharmonic. From 1958 to 1960 he was general director of music for the Mecklenburg Stage Theater of Schwerin.

Mr. Masur has recorded music of Beethoven, Bruckner, Mendelssohn, and Schumann, and his complete set of the Brahms symphonies with the Leipzig Gewandhaus has recently been released by Philips. He may also be heard on Deutsche Grammophon, Angel, and Vanguard records.

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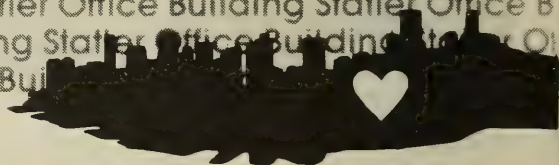
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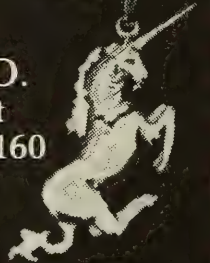
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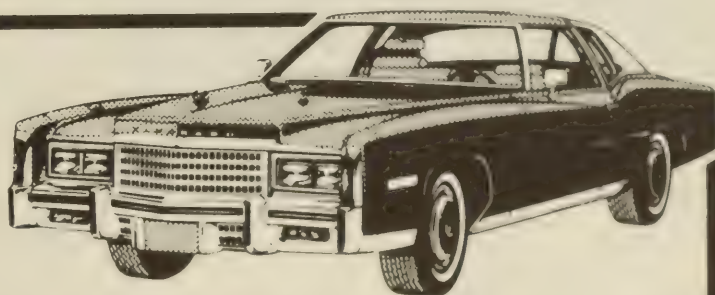
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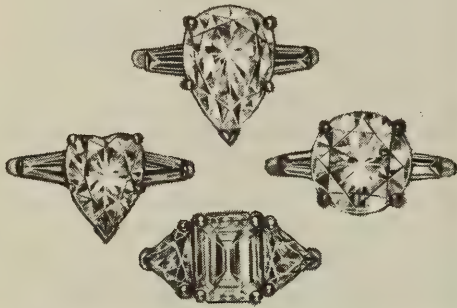
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Thursday, 21 February—8-9:45

Thursday 'B' Series

Friday, 22 February—2-3:45

Saturday, 23 February — 8-9:45

SEIJI OZAWA conducting

Delius Prelude to *Irmelin*

Martino Piano Concerto

DWIGHT PELTZER

Dvořák Symphony No. 9 in  
E minor, *From the  
New World*

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Thursday, 28 February—8-9:55

Thursday '10' Series

Friday, 29 February—2-3:55

Saturday, 1 March—8-9:55

SERGIU COMMISSIONA conducting

Haydn Symphony No. 101  
in D, *The Clock*

Liszt Piano Concerto  
No. 2 in A

RUSSELL SHERMAN

Stravinsky *Petrushka* (1947)

---

Thursday, 6 March—8-9:50

Thursday 'A' Series

Friday, 7 March—2-3:50

Saturday, 8 March—8-9:50

Tuesday, 11 March—8-9:50

Tuesday 'C' Series

COLIN DAVIS conducting

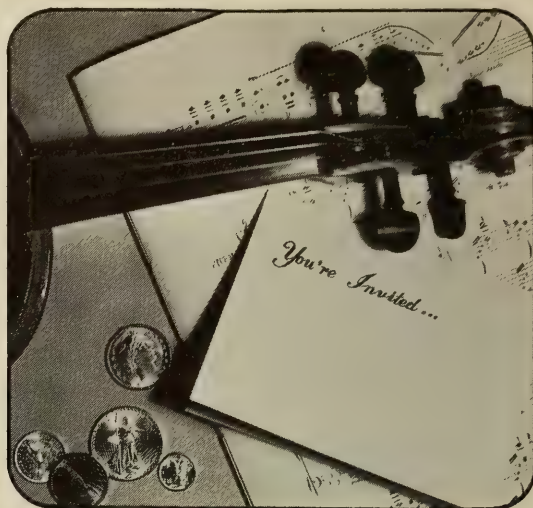
Tchaikovsky Slavonic March

Sibelius *Pohjola's Daughter*

Sibelius *Lemminkäinen's*

*Homeward Journey*

Brahms Symphony No. 2  
in D



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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

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**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

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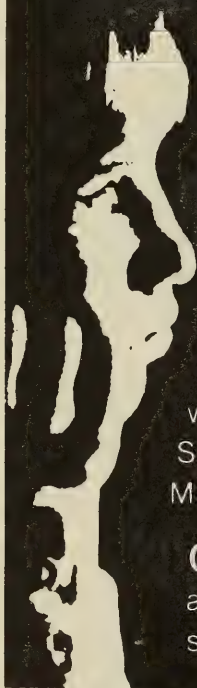
leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

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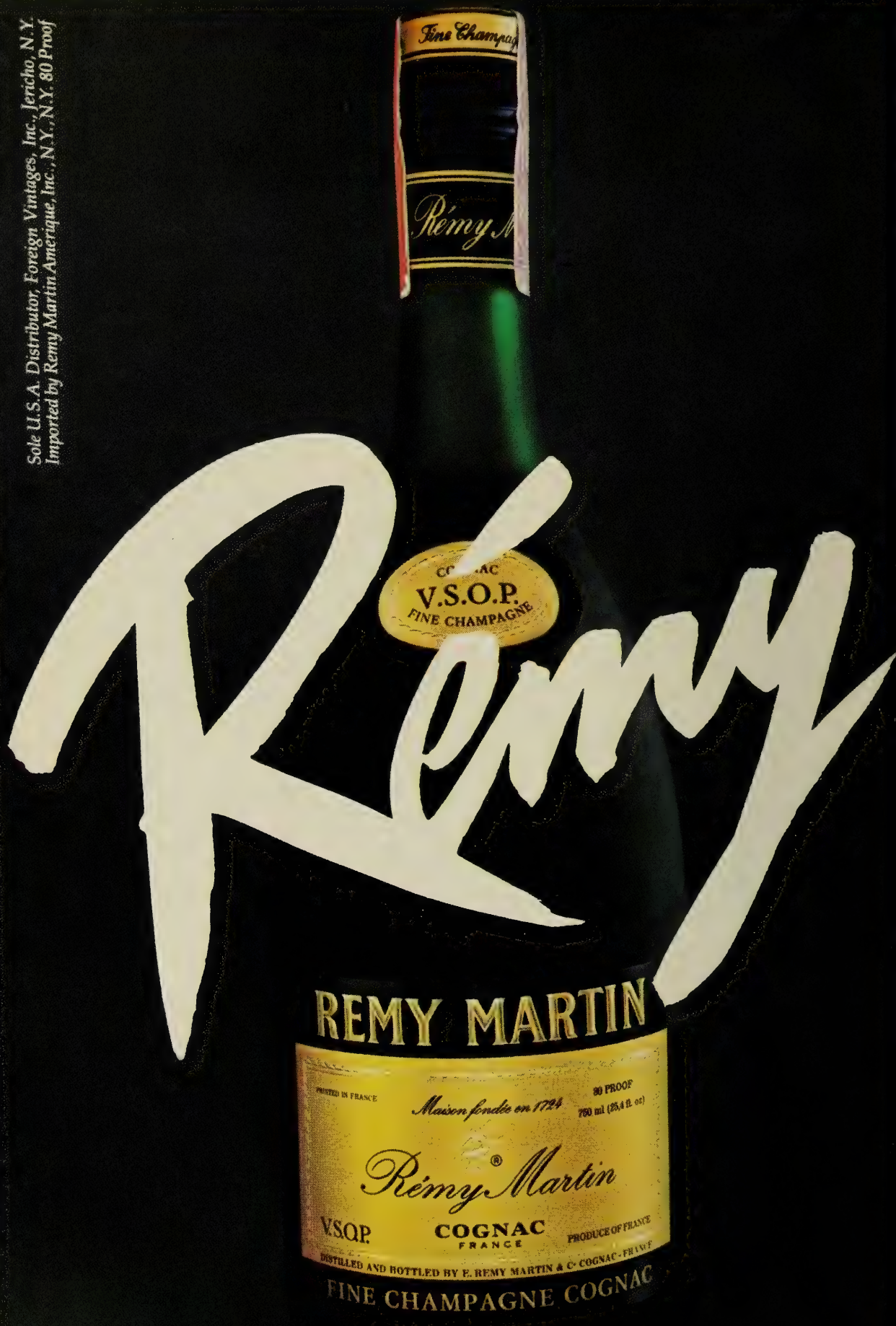
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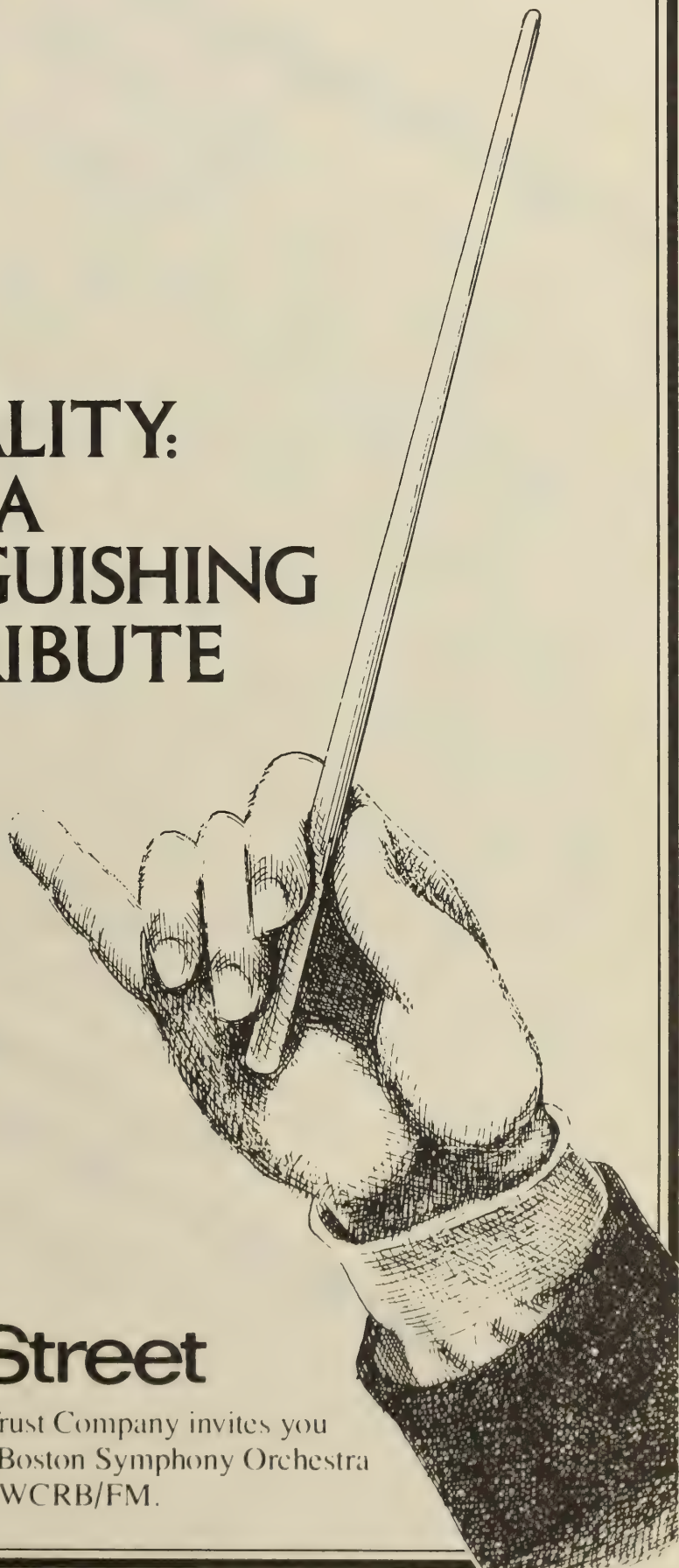
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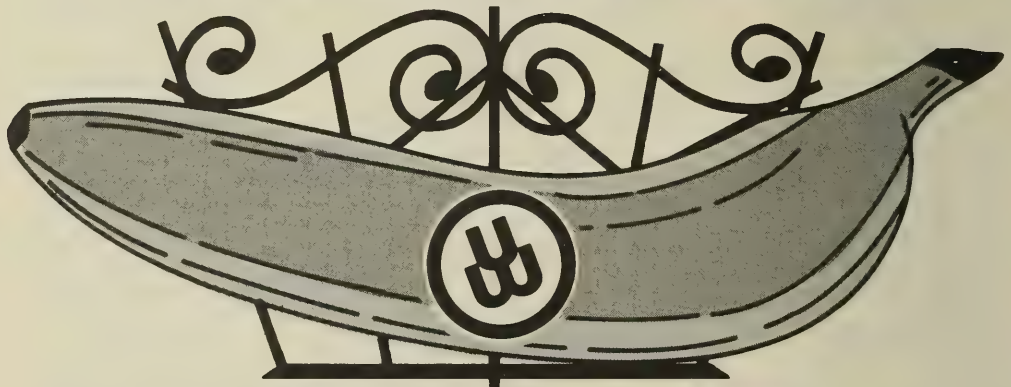
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# BSO

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## **BSO/100 Drive Accelerates in March**

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BSO/100 volunteers will mount a major telephone campaign next month to reach prospective donors. Mrs. John M. Bradley, Centennial Fund Chairman, emphasizes that this effort is directed toward specially selected subscribers, Friends, and "other civic-minded individuals who would like to support our great Orchestra at the time of its 100th birthday by making a significant, lasting, permanent contribution which can be added to the BSO's endowment fund and so benefit the Orchestra for years to come." The effort will be coordinated by Major Gifts Committee Chairmen, Mrs. R. Douglas Hall III and Mr. Mark Tishler.

Two recent major gifts have come in the form of chair endowments: J.P. Barger, president of the Dynatech Corporation, Burlington, Massachusetts, has endowed the *J. P. and Mary B. Barger chair* occupied by principal trombonist Ronald Barron. Irving Rabb, for many years a Boston Symphony trustee, has endowed the *Charlotte and Irving W. Rabb chair* occupied by Vyacheslav Uritsky, assistant principal of the second violins.

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## **BSO/WCRB Musical Marathon '80**

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"Turn Your Money Into Music" during the tenth BSO/WCRB Musical Marathon, scheduled this year for Friday, Saturday, Sunday, the weekend of 18 April. Once again, Marathon headquarters will be Symphony Hall's Cabot-Cahners Room, and host for the three days of broadcasting will be WCRB's Richard L. Kaye. There'll be a pledge booth and broadcast facility at the Quincy Market Rotunda, a special concert with BSO Music Director Seiji Ozawa and Boston Pops Conductor John Williams—televised live from 6:30-8 pm by WCVB-TV-Channel 5 on Sunday, 20 April—and lots of new "thank-you" premiums in return for your pledges. Again, that's the tenth annual BSO/WCRB Musical Marathon, the weekend of 18-19-20 April.

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## **BSO on Record**

---

A new Boston Symphony recording of the Tchaikovsky First Piano Concerto has just been released by Philips records; Sir Colin Davis conducts, and the piano soloist is Claudio Arrau. And by mid-March, Deutsche Grammophon will have issued its latest BSO disc: the Alban Berg and Igor Stravinsky violin concertos with soloist Itzhak Perlman and Music Director Seiji Ozawa.

---

## "Ozawa in Peking"

---

"Ozawa in Peking," a one-hour television special documenting Seiji Ozawa's historic performances of Beethoven's Ninth Symphony in China last December, will be aired in Boston by WNAC-TV-Channel 7 on Friday evening, 29 February from 8 to 9 pm. The program will be shown in New York by WOR-TV-Channel 9 on Monday evening, 10 March from 8 to 9 pm, and it will be seen in other parts of the country as well.

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## BSO Guests on WGBH-FM

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Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists Saturday morning, 23 February at 11, when he speaks with Dwight Peltzer, soloist for the Boston premiere of Donald Martino's Piano Concerto. Conductor Sergiu Comissiona will be featured on Monday, 25 February at 11.

In addition, WGBH is repeating last season's series of Lurtsema-hosted interviews, *The Orchestra*, on Thursday evenings at 8:

28 February— Sherman Walt, Principal Bassoon

6 March— Peter Gelb, Assistant Manager

13 March— Charles Kavalovski, Principal Horn



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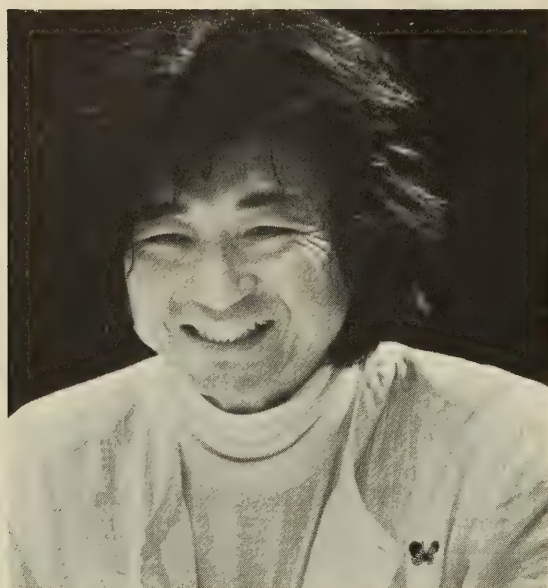
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.



## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Bo Youp Hwang

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

*Charlotte and Irving W. Rabb chair*

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

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\* Ronan Lefkowitz

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### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

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*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E-flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

Rolf Smedvig

*Roger Louis Voisin chair*

Andre Come

### Trombones

Ronald Barron

*J.P. and Mary B. Barger chair*

Norman Bolter

Gordon Hallberg

### Tuba

Chester Schmitz

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Everett Firth

*Sylvia Shippen Wells chair*

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**Alfred Krips**  
9 June 1911—9 September 1979

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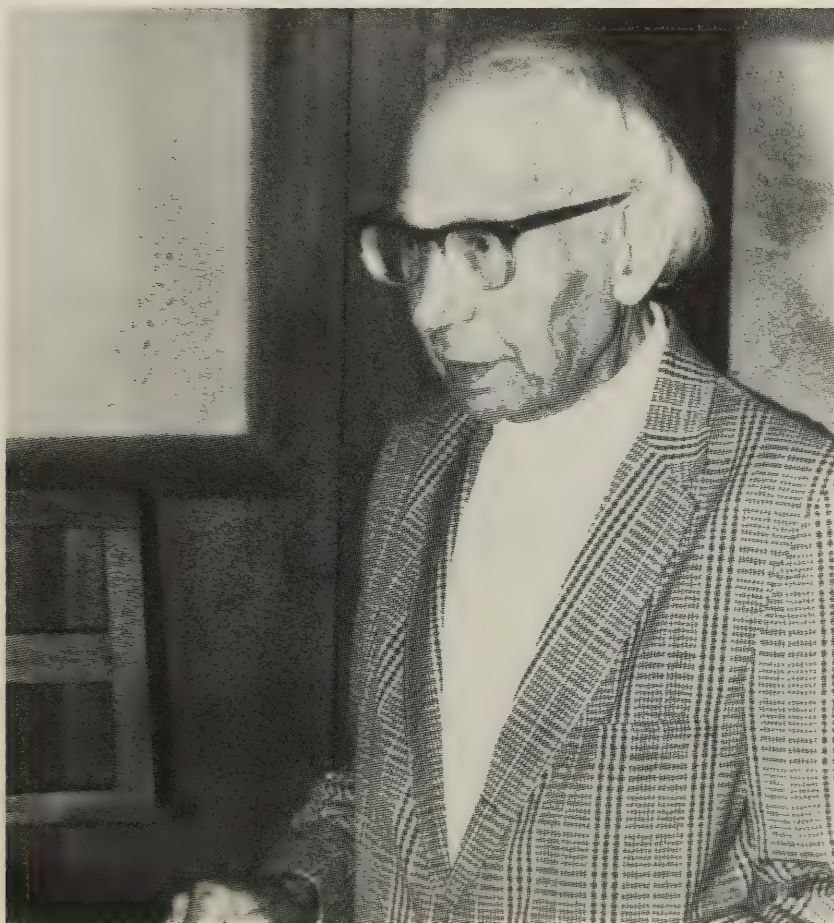
Alfred Krips, a member of the Boston Symphony Orchestra for thirty-eight years until his retirement in 1972, died on 9 September at the age of 68. Born in Berlin, as a young man Krips studied at the Berlin Hochschule für Musik under Willy Hess, who had himself been concertmaster of the Boston Symphony for several years in the first decade of this century. Krips joined the Orchestra in 1934 as a violinist and was appointed by Serge Koussevitzky as BSO Assistant Concertmaster and Concertmaster of the Boston Pops in the 1946-47 season. A superb player, Krips was highly regarded as a teacher as well, and served for many years on the faculty of the New England Conservatory and of the Berkshire Music Center at Tanglewood from its beginning in 1940. He was a gentle person, favored with a lovely wit and humor that graced and moderated the labors and burning intensities of orchestral life. The first-stand team of Richard Burgin and Alfred Krips seemed one of life's eternal verities, and they led the orchestra through many very great performances.

—Thomas D. Perry, Jr.

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**Louis Speyer**  
2 May 1890—8 January 1980

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A real link with much of twentieth-century music history was broken with the death of English horn player and oboist Louis Speyer. Born in Paris and educated there at the Conservatoire, Speyer, in his early twenties, took part in two of this century's most important premieres: those of *Petrushka* and *Le Sacre du printemps*. While on an American tour with the Republican Guard, a French military band that spent several months here in 1918 as part of a Liberty Loan drive, he was invited to join the Boston Symphony Orchestra and remained as English horn soloist until his retirement as a player in 1964. He also taught at the Berkshire Music Center from its first year through the summer of 1979 and conducted a wind ensemble for Tanglewood on Parade. A number of composers, including Paul Hindemith, Walter Piston, and Arnold Freed, wrote pieces for his English horn. Thomas D. Perry, Jr., former Executive Director of the BSO, recalls him in these terms: "Gentle and humorous, Louis Speyer was also a proud man, a superb player, artist and teacher. He was totally devoted to the Orchestra and to it he dedicated his whole artistic life, not missing a concert in the entire forty-six years of his membership. Louis Speyer was a fine artist and a worthy gentleman."

—Steven Ledbetter





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**Seiji Ozawa**, *Music Director*

Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season, 1979-80

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Thursday, 21 February at 8

Friday, 22 February at 2

Saturday, 23 February at 8

**SEIJI OZAWA** conducting

DELIUS

*Irmelin Prelude*

MARTINO

Concerto for Piano and Orchestra

Moderato (Tempo rubato)

Presto

Adagio molto

DWIGHT PELTZER

---

INTERMISSION

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*From the New World*

Adagio—Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco

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Photo: Peter Schaal



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## Frederick Delius

### *Irmelin* Prelude

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Fritz Albert Theodor Delius was born in Bradford, England, on 29 January 1862 and died at Grez-sur-Loing, France, on 10 June 1934. Although his earliest music was published under the name Fritz Delius, he began calling himself Frederick in the early 1890s. His opera *Irmelin* was composed largely in 1892, but the short orchestral selection known as the *Irmelin* Prelude was not written until the fall of 1931. It had its first performance at Covent Garden under the baton of Sir Thomas Beecham, who interpolated the piece into a revival of Delius's later opera *Koanga* to fill time during a scene change, on 23 September 1935. These performances are the first by

the Boston Symphony Orchestra. The score calls for two flutes, oboe, English horn, two clarinets and bass clarinet, two bassoons, two horns, harp, and strings.

There is the music that comprises the prelude to Delius's opera *Irmelin*, and there is the music published as the *Irmelin* Prelude; if words mean anything, we have a right to expect them to be the same. But in this case, words are very misleading. Toward the end of his life, Delius started to rework a lot of his earlier pieces that had never been performed or published in the hopes of salvaging something from them. By the time he came to do this, he was blind and almost totally paralyzed; as a result, he had to rely on the aid of musical assistants to write down his ideas from dictation. His wife, the painter Jelka Rosen, helped as best she could, and later on Philip Heseltine (Peter Warlock) assisted. But the man most responsible for the completion of Delius's last works was a young English musician named Eric Fenby, who had heard some of Delius's works and been completely bowled over by them. Having learned of the composer's infirmity, he wrote offering to assist him in whatever way possible. The offer was accepted, and Fenby spent several years working at Delius's quiet, out-of-the-way residence at Grez-sur-Loing, about forty miles from Paris. The relationship was stormy at first, but gradually the two men developed a working method that allowed Fenby to take down on paper, from the composer's dictation, the scores of several major compositions, including *A Song of Summer*, *Songs of Farewell*, and the *Idyll* for soprano, baritone, and orchestra to a text of Walt Whitman, as well as the *Irmelin* Prelude. The sheer feat of dictating an entire orchestral score for a work composed in one's head is astonishing indeed; Fenby has left a fascinating description (with musical examples) showing how he and Delius worked. That description, and Fenby's moving book, served as the basis for a splendid BBC television film made by Ken Russell in 1968 (shown in the United States on NET); both book and film give a vivid sense of Delius's spiky,



independent personality. The indomitable spirit with which he overcame the infirmities of his last years arouses admiration even in those who don't much like his highly idiosyncratic and personal music.

*Irmelin*, Delius's first completed opera, was composed during his Paris years (he had already tried pleasing his hard-nosed businessman father by working as an orange-grower in Florida, after which he had attended the Leipzig Conservatory, where he met and became a devoted friend of Edvard Grieg). In Paris, Delius "engaged in adventurous alternations," says Fenby, "between the decorous society of his uncle's circle and the low life of Montmartre." But it was during this Bohemian stage that he met Jelka Rosen, who was to show such devotion to him after their marriage in 1903.

The opera *Irmelin*—to the composer's own libretto—is a blend of two traditional themes: the story of the princess who refuses to marry a hundred suitors offered by her father, and of a prince who, having lost his way while following the Silver Stream, has been forced to serve as a swineherd. In the end, the prince-swineherd rediscovers the stream, follows it to the court where the princess is finally about to be forced into matrimony. She recognizes in him the man she has been waiting for, and they wander off together. (The opera remained unpublished and unperformed until 1953, when Beecham produced it at Oxford.)



*Delius with Eric Fenby*

The short work composed in 1931 (by dictation to Fenby) and published as the *Irmelin* Prelude is a simple but lush arrangement of two brief sections from the opera, an abridged version of the orchestral opening and a passage from the introduction to the third act.

Formally the piece is simplicity itself. Over Delius's typically long-held pedal-points in the bass, a little one-measure rising figure passes back and forth among the woodwinds, then between violins and violas. Subtle changes of harmony and texture move the phrases gently along. The middle section, containing the third-act material, emphasizes the strings with little afterthoughts in the woodwinds. Finally, solo violin and solo viola exchange a version of the first theme, and the bass clarinet brings the piece to a close with a languishing appoggiatura over sustained strings.

Delius's harmony hovers without moving far, sending forth delicate inflections of chordal coloration and constant small variations in scoring. The entire prelude, like most of Delius's music, is suffused with the atmosphere of the countryside.

—Steven Ledbetter



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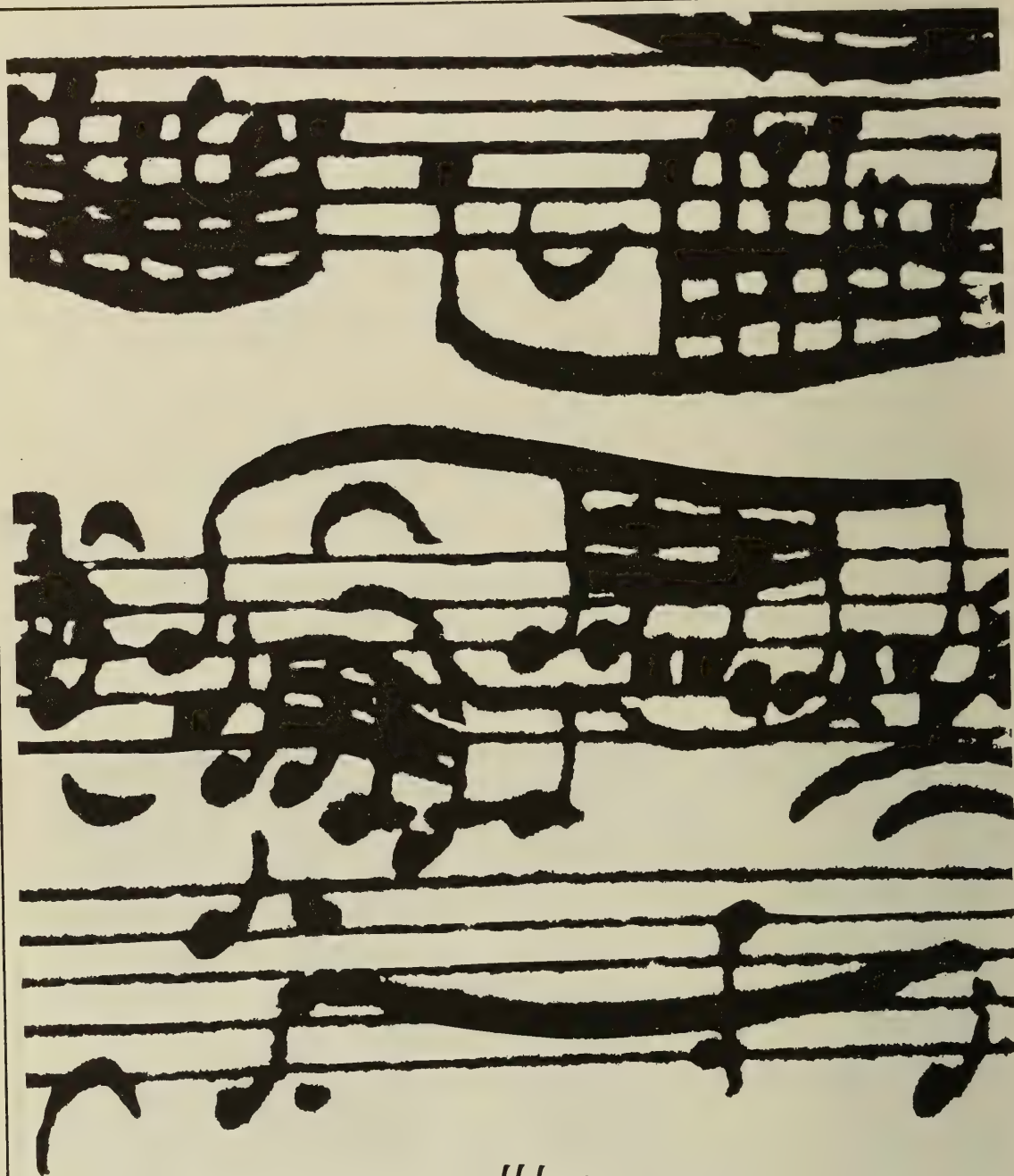
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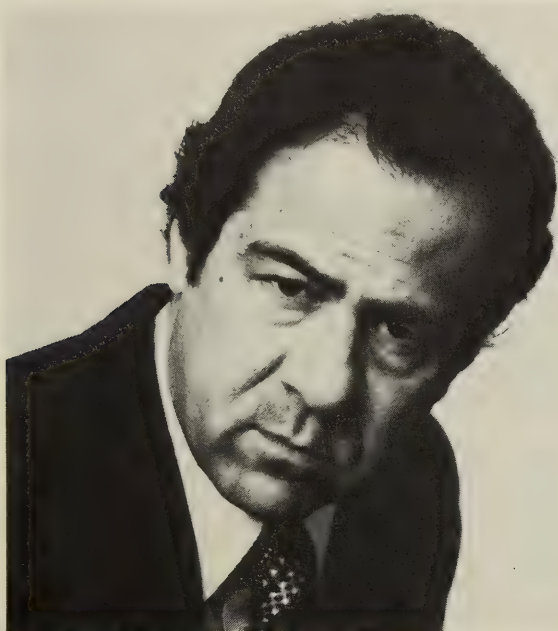
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## Donald Martino

### Concerto for Piano and Orchestra

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*Donald Martino was born in Plainfield, New Jersey, on 16 May 1931 and is living in Brookline, Massachusetts; he is currently Chairman of the Composition Department of the New England Conservatory. The Concerto for Piano and Orchestra was composed over a period of years, starting in 1958, when Martino was still in Princeton. He worked on it some more in the summer and fall of 1960 in Norfolk and Hamden, Connecticut. But the main impetus to complete the work came through a New Haven Symphony commission under a grant from The William Inglis Morse Trust for Music. The score was finished on 12 May 1965. The first (and up to now only)*

*performance was given by the New Haven Symphony under the direction of Frank Brieff, with Charles Rosen as soloist, on 1 March 1966. These are the first performances by the Boston Symphony Orchestra. The score calls for solo piano and an orchestra consisting of three flutes (second and third alternating on piccolo), two oboes (second alternating on English horn), two clarinets, bass clarinet and contrabass clarinet, two bassoons and contrabassoon, four horns, two trumpets, two tenor trombones, tenor-bass trombone, bass tuba and euphonium, xylophone, glockenspiel, vibraphone, marimba, celesta and piano, harp, claves, tambourines, guiro, wood blocks, triangles, rattle, cymbals, medium and large gongs, five temple blocks, small and medium snare drums, military drum, large tom-tom, bass drum, four chromatic timpani, and strings.*

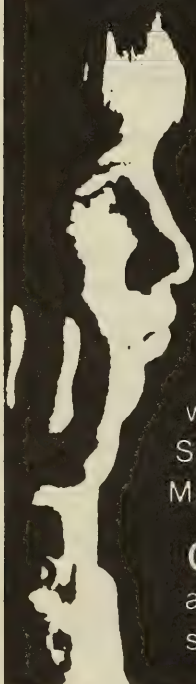
Donald Martino's first composition teacher was Ernst Bacon at Syracuse University. In his undergraduate days he was heavily involved with jazz and the music of the Broadway theater. It was during graduate school at Princeton, where he studied with Roger Sessions and Milton Babbitt, that he decided to pursue composition as his major study. Unlike most of the Princeton graduate students in composition, Martino was not yet committed to serial composition; probably the greatest influence on his work at that time was Bartók. But after earning his master's degree at Princeton, he spent two years in Florence studying with Luigi Dallapiccola, who, though committed to twelve-tone composition, always maintained the Italian concern for a lyric, vocal quality in the melodic line, however complex it might become. During his studies with Dallapiccola, Martino turned to twelve-tone music, but perhaps it is through the influence of Dallapiccola that even in his most complex, exacting music (such as the Piano Concerto) a sense of line emerges out of the richly detailed writing for the instruments. Even though "melody" as such is not a principal concern of the piece, lyric fragments keep emerging out of the generally active texture, sometimes even recognizably maintaining a shape heard earlier (which, of course, is one of the main traditional means composers have used to project their musical forms to an audience).



At the very opening of the concerto and in various places throughout the score, the composer writes melodic lines for individual instruments in the orchestra that double, or play along with, the solo piano. Sometimes the piano has an elaborately ornamented part, but the orchestral instruments pick out selected pitches of the part, highlighting and sustaining them to project a more "lyrical" flowing line. At other times piano and orchestra are distinctly at odds with one another. They go through various expressive stages, one agitated and the other relaxed or consoling, playing off against one another's changes of mood and character throughout. In this respect, Martino's concerto, with its David-and-Goliath aspect between soloist and orchestra, falls directly into the tradition of the grand romantic piano concerto, however different the musical styles may be. Little David, the apparently helpless soloist in danger of being overwhelmed by the gigantic orchestral Goliath, relies on his fleet movement and quickness of wit and thus avoids any serious danger of losing supremacy, just as in the concertos of, say, Franz Liszt.

Although the general character of the concerto follows the romantic tradition, the style and the treatment of the orchestra most emphatically pursue more modern lines. One clear indication of this fact, visible to the spectator in the concert hall, is the special arrangement of the orchestra, devised by the composer to project most effectively the music as he conceived it. The large and complex percussion section of the orchestra plays a much more substantial role than would

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have been thinkable in the romantic era, not only adding percussive spice to the sound, but associating actively with all the other families in the orchestra. For this reason, the percussion instruments are located centrally behind the solo piano, with the woodwinds all together on one side and the brass instruments all together on the other, leaving the foreground on either side for the strings. One surprising element of the orchestra is a piano with its lid off placed behind the solo piano. The composer's score specifies that "it must not be visible to the audience" (though, of course, anyone sitting in the balcony can hardly help seeing it). This extra, hidden piano, which does not play at all for roughly the first half of the piece, will produce one of the major surprises of the work.

Overall, the concerto is made up of three movements linked by cadenzas, so there is no complete break from beginning to end. In this respect, too, Martino's work falls into the tradition represented by Liszt (especially the A major Concerto, to be heard here next week). Also Lisztian is the fact that the elements of virtuosity are not sprinkled on the concerto like so much glitter *pour épater le bourgeois*, but rather are part and parcel of the conception of the piece. The serial row on which the piano part is constructed contains several major and minor thirds and sixths (the building blocks of the chordal structure of romantic music), so that sonorities—in the piano part especially—often have some of the sweet richness associated with triadically conceived music, though here the arrangement avoids any sense of key.

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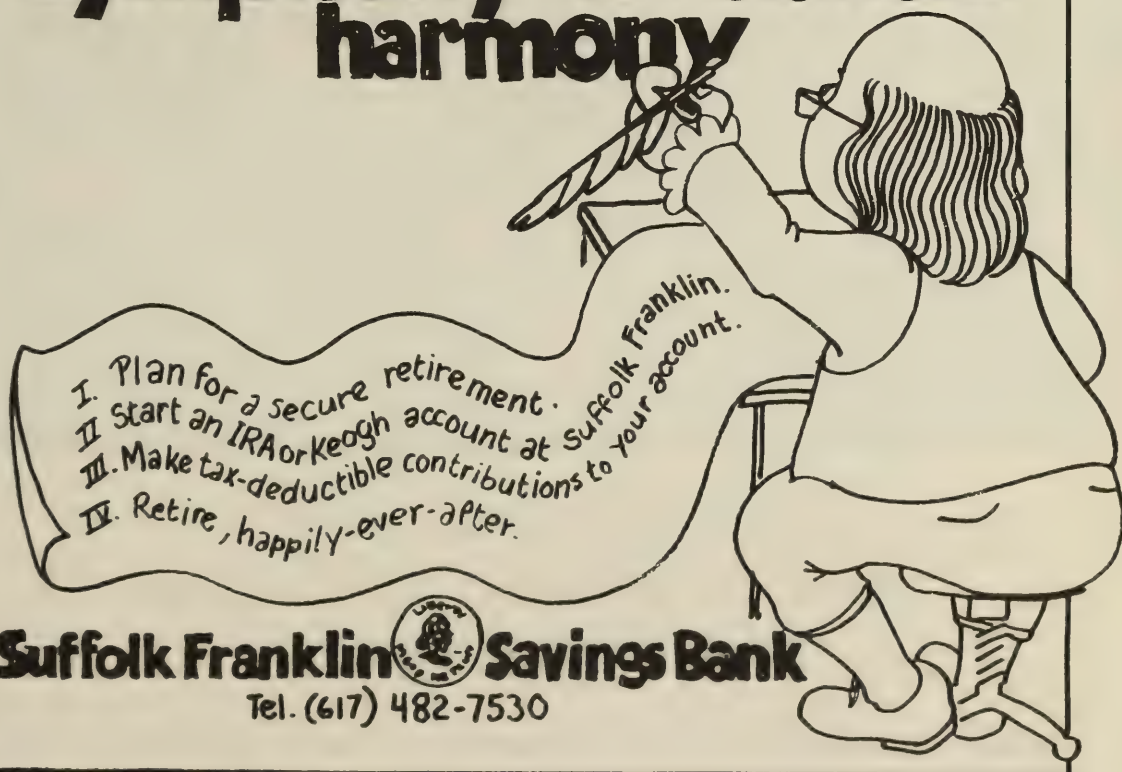
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For all its activity in the first movement, the piano seems to be generally calmer than the orchestra, which becomes progressively agitated. A suggestion of recapitulation of the opening idea turns out to be a purposely misleading one. A real recapitulation (and a perceptible one at that—something not always the case in serial music) occurs during the piano cadenza following the first movement, with the soloist quoting his opening measures exactly. This shades almost imperceptibly into the second movement, and by the time the orchestra reenters, the presto is well underway. This second movement is a kind of rondo with the material stated in the solo piano and taken up by the orchestra in more compact forms while the piano superimposes variations that become more and more frenetic. As the movement ends, the orchestra drops out and solo piano sound continues—but sometimes the soloist is not playing! Here comes the surprise, with the hidden orchestral pianist suddenly taking off in dialogue with and accompaniment to the soloist, creating in effect a cadenza for “superpiano” that leads into the final slow movement. The opening, marked “mystical,” is for orchestra alone; indeed, the solo pianist enjoys here his longest rest in the entire concerto. But when he reenters, he plays material at odds with the sedate, coloristic music of the orchestra, thereby forcing a dialogue between the two antagonists. By the end of the movement, the piano, too, takes over some of the mystical, spare character of the orchestra’s music before the whirlwind coda drives all before it.

—S.L.

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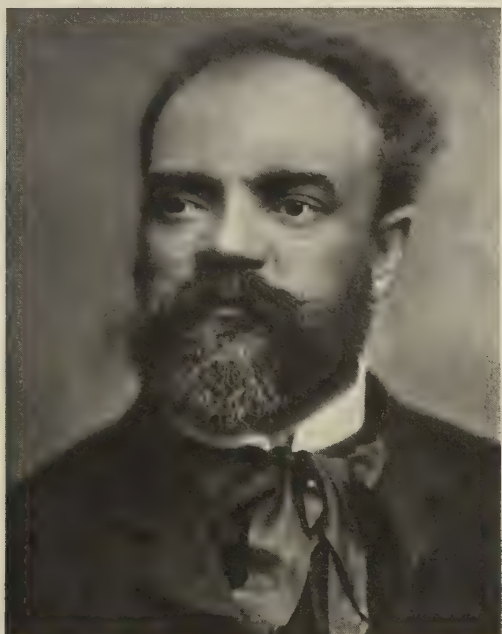
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## Antonín Dvořák

### Symphony No. 9 in E minor, Opus 95, *From the New World*

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Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. He began sketching themes for the Symphony No. 9 during the last two weeks of 1892; the last page of the finished score is dated 24 May 1893. The symphony was first performed by the New York Philharmonic under the direction of Anton Seidl on 15 December 1893. Boston heard the symphony for the first time exactly two weeks later when Emil Paur led the Boston Symphony Orchestra in the local first performance. Since then it has been performed here under the direction of Wilhelm Gericke, Max Fiedler, Otto Urack, Ernst Schmidt,

Pierre Monteux, Serge Koussevitzky, Richard Burgin, Eleazar de Carvalho, Carlo Maria Giulini, Erich Leinsdorf, Arthur Fiedler, Aldo Ceccato, and Erich Kunzel. The orchestra's most recent performance was at Tanglewood in 1973, Arthur Fiedler conducting; Ceccato was the conductor for the most recent Symphony Hall performance in December 1971. The score calls for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

Antonín Dvořák's arrival in America on 26 September 1892 was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvořák had at first been unwilling to leave his beloved Prague and to undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventually wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption. One potential project was an opera based on Longfellow's *Song of Hiawatha*, which Dvořák had already read and enjoyed in a Czech translation years before. The opera never materialized, but the subject did have an influence on the first large work Dvořák composed here, his most famous symphony.

Dvořák and his wife were accompanied by Josef Jan Kovařík, a young American violinist of Czech ancestry who had just finished his studies at the Prague Conservatory and who served as a kind of private secretary to the composer during his American years (Kovařík later played in the New York Philharmonic for many years and in the late 1920s he wrote down his recollections of Dvořák's American period for the composer's biographer Otakar Šourek).

Finding hotel life too expensive and busy for their tastes, the Dvořáks rented a house on East 17th Street, only a few blocks from the Conservatory, and the composer entered into his new position with enthusiasm. The initial months were



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hectic: first there were official welcomes, then a concert and banquet in his honor. Then there were performances: his *Te Deum* for the first time in New York, his Sixth Symphony in New York, and his *Requiem* at a Cecilia concert in Boston with the composer conducting.

It was already too clear to Dvořák that he was more than a celebrity; great things were expected of him. He wrote to a Moravian friend in mock terror that what the American papers were writing about him was "simply terrible—they see in me, they say, the savior of music and I don't know what else besides!" But after a few months he wrote to friends in Prague more equably:

The Americans expect me . . . to show them to the promised land and kingdom of a new and independent art, in short to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense.

Forgive me for lacking a little modesty, but I am only telling you what the American papers are constantly writing. It is certainly both a great and splendid task for me and I hope that with God's help I shall accomplish it. There is more than enough material here and plenty of talent. I have pupils from as far away as San Francisco. They are mostly poor people, but at our Institute teaching is free of charge, anybody who is really talented pays no fees! I have only 8 pupils, but some of them very promising.



*Jeannette Thurber*



For the first few months there was no time to compose, although he did orchestrate a cantata, *The American Flag*, which he had written during the summer before coming to New York. But shortly after writing the letter just quoted, he began a sketchbook of musical ideas and made his first original sketches in America on 19 December. The next day he noted on the second page one of his best known melodic inventions: the melody assigned to the English horn at the beginning of the slow movement in the *New World Symphony*. In the days that followed, he sketched other ideas on some dozen pages of the book, many of them used in the symphony, some reserved for later works, and some ultimately discarded. The eighth page of the sketchbook has the theme of the first allegro (the idea stated by the horns), but here in *F major* instead of the final choice of key, *E minor*!

Finally, on 10 January 1893, Dvořák turned to a fresh page and started sketching the continuous thread of the melodic discourse (with only the barest indications of essential accompaniments) for the entire first movement. From that time until the completion of the symphony on 24 May he fitted composition into his teaching as best he could.

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As the summer approached, the Dvořáks decided not to return to Europe for the vacation, but rather to visit Kovařík's parents in the predominantly Czech community of Spillville, Iowa. The composer sent for his children (who had stayed in Prague in the care of his sister-in-law) to join them for the summer. Just as he was writing the final page of the symphony in full score, he received a telegram with news that they were about to embark for New York from England. So great was his excitement that he forgot to write in the trombone parts on the last page but noted at the bottom: "The children have arrived in Southampton. A cable arrived at 1:33 in the afternoon." He signed the page with his customary "Praise God! Finished on the 24th of May, 1893. Antonín Dvořák." It was only at some later time that the missing trombone parts were brought to his attention and filled in.

No piece of Dvořák's has been subjected to so much debate as the *Symphony From the New World*. The composer himself started it all with an interview published in the New York *Herald* on 21 May, just as he was finishing the last movement. He was quoted as having said:

I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil . . . There is nothing in the whole range of composition that cannot be supplied with themes from this source.



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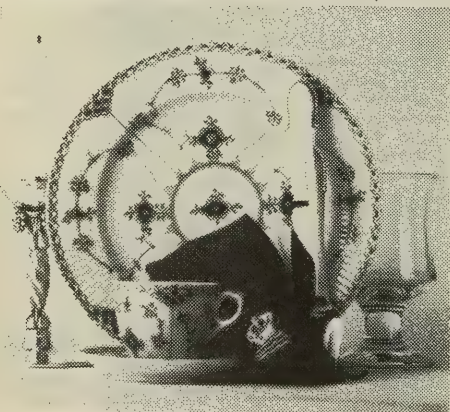
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At another time Dvořák complicated the issue by claiming to have studied the music of the American Indians and even to have found it strikingly similar to that of the Negroes. This view was surely mistaken, or at least greatly oversimplified. His comments indicate that he regarded the pentatonic scale (an arrangement of five pitches without half steps, i.e., *do, re, mi, sol, la*) as the essential link between the two, but relatively few Indian melodies are pentatonic, whereas pentatonic melodies are just as characteristic of European folk song as they are of American.

In any case, Dvořák's comments attracted much attention. Diligent American reporters buttonholed European composers and asked for their views, then wrote that most composers felt Dvořák's recommendations to be impractical if not impossible. Thus, when the new symphony appeared six months later, everyone wanted to know if he had followed his own advice. Claims appeared on all sides that the melodic material of the symphony was borrowed from black music, or from Indian music, or perhaps both. In another interview just before the first performance, Dvořák emphasized that he sought the *spirit*, not the letter of traditional melodies, incorporating their qualities, but developing them "with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring."

Despite the composer's disclaimer, accounts of his tracking down sources for the music became progressively embellished. A particularly instructive example of the way the legend grew can be found in the program notes of the first few performances of the *New World Symphony* by the Boston Symphony Orchestra. For the first Boston performance, only two weeks after the New York premiere, the program annotator William Foster Apthorp discussed hypothetically at great length exactly what kind of Negro melodies Dvořák might have had in mind (and this before he had even heard the work). Surely, he ventured, they could not be minstrel show songs and other similar tunes by Stephen Foster but rather the "genuine" music "sung by the real Negroes themselves (not their burnt-cork parodists) on the Southern plantations." But he was still cautious enough to refer to the presumed original tunes as a kind of folk song foundation from which the composer could draw such elements as suited his needs. But by the time the BSO performed the symphony for the third time, in November 1896, Apthorp said flatly, "Its thematic material is made up largely of Negro melodies from the Southern plantations."

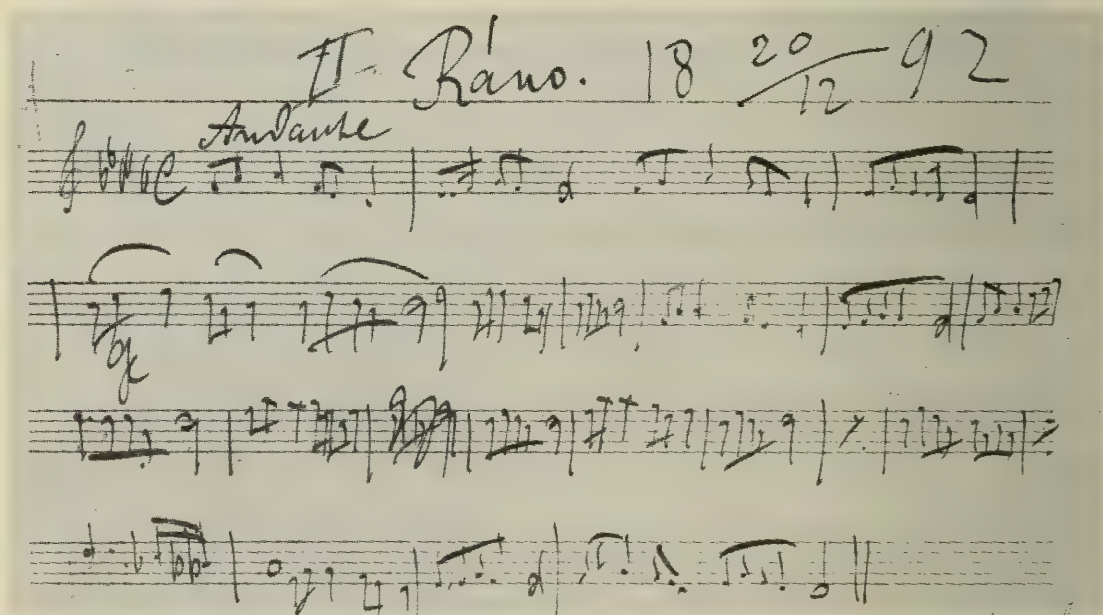
Kovařík's memoirs tell of another incident that occurred when, in preparation for the premiere performance by the New York Philharmonic, he had delivered the score to Anton Seidl, one of the musicians who had taken issue with Dvořák's statements about the applicability of Negro and Indian themes to symphonies. The following day Dvořák and Kovařík paid a social call on Seidl, as they often did:

The two gentlemen talked about all sorts of things but never so much as referred to the Symphony with one single word. I sat through it on tenterhooks! At last half past four approached, the hour they usually parted. Only then Seidl took me to one side and told me that he had spent the entire previous evening looking through the score, and added: "Wissen Sie, die Sinfonie ist lauter Indianermusik! [You know, the symphony is pure Indian music!]" When I told the master, on our way back home, what Seidl said, he smiled and replied, "Well, then Seidl has seen the light? There will be more of them."



Since Dvořák sketched all the thematic material of the symphony during his fourth month in this country, when he had never been south or west of New York, it is hard to imagine what music "from the Southern plantations" he might have heard. And as for Indian melodies—well, there were a few unscientific transcriptions and even a doctoral dissertation published in German, as well as, perhaps, a Wild West show or two.

And yet there are witnesses who merit credence for some claims of ethnic influence. One of these is Victor Herbert, then known as a conductor and as the leading cellist of his generation (he had not yet started composing the operettas that were to make him famous later). Herbert was head of the cello faculty at the National Conservatory and worked in close proximity to Dvořák during his first year at the institution (the two men had similarly warm and congenial personalities, and they no doubt became well acquainted; Herbert's Second Cello Concerto, first performed in 1894, is regarded as the principal impetus for Dvořák's work in the same medium—the last large composition of his American years). Herbert recalled later that the young black composer and singer Harry T. Burleigh, then a student at the Conservatory, had given Dvořák some of the tunes for the symphony. He added, "I have seen this denied—but it is true." Certainly on a number of occasions Burleigh sang spirituals for Dvořák, who took a great interest in him as one of the most talented students at the school. Whether or not he gave Dvořák any actual melodies, he certainly helped him become familiar with the characteristic melodic types of the spiritual, including the frequent appearance of the pentatonic scale. Perhaps, then, it was to suggest a particularly "American" quality that Dvořák reworked some of the original



Dvořák's original sketch for the first theme of the second movement, dated 20 December 1892; later Dvořák slowed the tempo from *Andante* to *Largo*, made the melody more pentatonic, and added a number of dotted rhythms.

themes from his sketchbook to make them more obviously pentatonic. The clearest case of this is the English horn solo at the beginning of the slow movement, which in the original sketch lacked most of the dotted notes and had no feeling of pentatonic quality. A very simple melodic change made the opening phrases strictly pentatonic, perhaps more "American." The dotted rhythms, which were also an afterthought, may be a reflection of the rhythm of one of Burleigh's favorite songs, *Steal Away*. Finally, the English writer H.C. Colles, who once asked Burleigh to sing for him the same tunes he had sung for Dvořák, commented that the timbre of his voice resembled no orchestral instrument so much as the English horn, the very instrument that Dvořák finally chose to play the theme (after having planned originally to give it to clarinets and flutes).

The title that Dvořák appended to the symphony—almost at the last minute—has also been heavily interpreted, probably over-interpreted, in discussions of the work's national character. Kovařík told how the title came to be added after Anton Seidl had asked for, and received, permission to give the first performance:

That was in the middle of November 1893. The following day Seidl informed the master that the symphony would be given at the concert to be held about the 15th of December and that he should send him the score as soon as possible. The same evening, before I set out with the score, the master wrote at the last minute on the title-page, "Z Nového světa" ("From the New World"). Till then there was only E minor Symphony No. 8.\* The title "From the New World" caused then and still causes today, at least here in America, much confusion and division of opinion. There were and are many people who thought and think that the title is to be understood as meaning "American" symphony, i.e., a symphony with American music. Quite a wrong idea! This title means nothing more than "Impressions and Greetings from the New World"—as the master himself more than once explained. And so when at length it was performed and when the master read all sorts of views on whether he had or had not created an "American" music, he smiled and said, "It seems that I have got them all confused," and added: "at home they will understand at once what I meant."

All in all, then, the American influence seems to be, for the most part, exotic trimming on a framework basically characteristic of the Czech composer. Today, nearly ninety years after the first performance of the piece, we can't get so exercised over the question of whether or not the symphony is really American music; the point is moot now that American composers have long since ceased functioning as imitators of European art. Still, there is little reason to doubt Dvořák's evident sincerity when he wrote to a Czech friend during the

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\*At its first performance, the Symphony *From the New World* was listed on the program (and on the composer's manuscript) as No. 8. Later on, after it had been published, it was regularly performed as No. 5; and now it is given everywhere as No. 9. Dvořák himself listed eight symphonies on the title page of the *New World* manuscript, but he omitted the very first symphony he had ever written (now known as No. 1 in C minor, *The Bells of Zlonice*) because he had sent the manuscript off to a competition from which it was never returned and he had either forgotten it or despaired of it (it only turned up again many years after his death). Of the other eight symphonies, three remained unpublished in his lifetime and the five that were published appeared out of sequence. Simrock's edition, then, counted only published works and gave the new piece as the fifth in the series. Now that all previously unpublished works have been located, studied, and recorded, it is much easier simply to list them numerically in order of composition.



time he was composing it, "I should never have written the symphony 'just so' if I hadn't seen America."

One of the most lovable characteristics of Dvořák's best works is his seemingly inexhaustible supply of fresh melodic invention. The apparent ease with which he creates naively folklike tunes conceals the labor that goes into the sketches: refining, sorting and choosing which ones will actually be used, often recasting them in quite substantial ways from first idea to end result. Still, Dvořák does not agonize over the invention of thematic ideas so much as he worries about how to link them together. (His occasional uncertainty at this stage of building his movements shows up sometimes in the sketch-drafts, where he may break off precisely at the linking points of the themes for further preliminary sketching.)

Most critics and analysts regard the Symphony No. 7 as Dvořák's most successful solution to the problems of symphonic construction and No. 8 as a highly original formal evasion of traditional structural concerns, but they have tended to patronize No. 9 as "fabricated." Audiences, on the other hand, have never failed to embrace the *New World* Symphony wholeheartedly from the very first.

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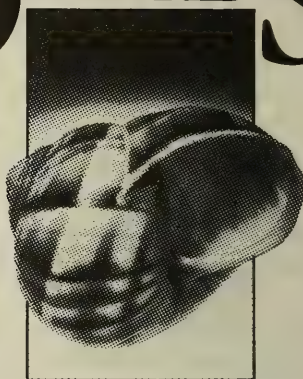
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After a slow introduction that hints at the main theme, the horns play a soft, syncopated fanfare over a string tremolo. Originally Dvořák had the cellos doubling the horns here, but the effect is much more striking with horns alone, and he sensibly crossed out the cello part. This theme is one of several that will recur throughout the symphony as one of its main unifying elements. The dotted rhythmic pendant to the horn figure leads the harmony to G minor for a theme of very limited compass (introduced in flute and clarinet) over a drone. This in turn brightens to G major and the most memorable moment in the allegro: a new theme (an unconscious reminiscence of *Swing low, sweet chariot?*) presented by the solo flute in its lowest register; the first four notes of this tune, too, will recur many times later on.

The two middle movements, according to Dvořák, were inspired in part by passages in *The Song of Hiawatha*. The slow movement was suggested by the funeral of Minnehaha in the forest, but at the same time Dvořák instilled a deep strain of his own homesickness for Bohemia (perhaps it is no accident that the text that came to be attached to this melody was "Goin' home"). The more Dvořák worked over this movement, the slower he felt the tempo ought to go. Even in the final score it was marked Andante. During the first rehearsal, Seidl

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apparently took the movement at a slower tempo than the composer had envisioned, but Dvořák liked it, and when the score was sent off to Simrock for engraving, the tempo was given as *Larghetto*. Soon Dvořák decided that he wanted it slower still, and sent a letter to Simrock a month after the premiere to instruct him to change the *Larghetto* to *Largo*. The introduction to the slow movement is one of Dvořák's most striking ideas: in seven chords he moves from E minor, the key of the first movement, by way of a surprising modulation to D flat, the key of the second movement. A similar chord progression, though not modulating, reappears at the close to frame the movement.

Dvořák's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. This must refer to the dance of Pau-Puk-Keewis, who, after dancing "a solemn measure," began a much livelier step:

Whirling, spinning round in circles,  
Leaping o'er the guests assembled,  
Eddying round and round the wigwam,  
Till the leaves went whirling with him . . .

but it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance. The whirling opening section has many of the same rhythmic shifts and ambiguities as the Czech *furiant*, and the remaining melodic ideas are waltzes, graceful and energetic by turns.

The last movement is basically in sonata form, but Dvořák stays so close to home base, harmonically speaking, and uses such square thematic ideas that there is not much energy until the very end, when, gradually, elements of all three earlier movements return in contrapuntal combinations (most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings). Somehow in these closing pages, we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the *Tannhäuser* Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its energetic close.

—S.L.

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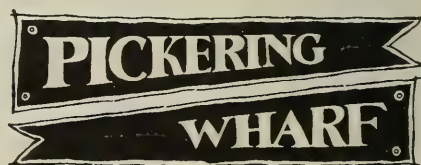
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## More...

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Books and records on Delius have become remarkably numerous recently, largely because of the activities of the Delius Trust, which plows income from royalties into new books or recordings of hitherto unrecorded music. Two fundamental books about the composer by musicians who knew him well are Eric Fenby's moving account of the last years, *Delius As I Knew Him* (Greenwood) and Sir Thomas Beecham's biography, *Frederic Delius* (Vienna House paperback). Alan Jefferson's volume *Delius* in the Master Musicians series (Dent) is a useful short survey with an enlightening chapter on "Delius's Craft." *A Delius Companion*, edited by Christopher Redwood (Calder), is a compilation of personal recollections and analytical studies published over the last half-century or so. Finally, Lionel Carley and Robert Threlfall's *Delius: A Life in Pictures* (Oxford) is richly illustrated and spiked with quotations from many people who knew the composer. The available recordings of the *Irmelin* Prelude are by the two conductors who have done more than any others to keep Delius's music alive, Sir Thomas Beecham and Sir John Barbirolli (they are, in fact, the only conductors who have led the BSO in any Delius performances for the last forty years). Beecham's reading with the Royal Philharmonic Orchestra (Seraphim) is lean and relatively animated by comparison with Barbirolli's performance (with the London Symphony Orchestra on Angel), which is both lush and slower, but which exacerbates Delius's tendency to shapelessness. The score indicates that the piece should take about four minutes in performance; Beecham takes just over five and Barbirolli nearly six, a rather large difference for so short a work.

Donald Martino's Piano Concerto has not been recorded, but there are a number of other works available illustrating the wide range of his music. You might like to sample the Pulitzer prize-winning chamber piece *Notturmo* as performed by Speculum Musicae (Nonesuch) or the spectacularly virtuosic Triple Concerto (for three different sizes of clarinet and other instruments), which has just been released (Nonesuch). For something totally different, the John Oliver Chorale performs the elegantly simple *a cappella* choral set *Seven Pious Pieces* on New World, and a large ensemble including the New England Conservatory Chorus with soloists, children's choir, orchestra, and electronic tape all under the direction of Lorna Cooke deVaron have recorded the *Paradiso Choruses*, a stunning, shimmering evocation of Dante forming the last section of a projected opera based on the *Divine Comedy* (Golden Crest/New England Conservatory Recording Series).

The basic study of Dvořák is John Clapham's *Antonín Dvořák: Musician and Craftsman* (Norton), which treats in detail the compositional process by which the *New World* Symphony grew; the same author has treated the subject even more extensively in an article, "The Evolution of Dvořák's Symphony *From the New World*" in the *Musical Quarterly* of 1958. Alec Robertson's *Dvořák* in the Master Musicians series (Littlefield paperback) is a compact life-and-works treatment; Robert Layton has contributed a perceptive study of *Dvořák Symphonies and Concertos* to the BBC Music Guides (University of Washington paperback). It is possible to study Dvořák's actual manuscript of the symphony in a photographic facsimile published by Pressfoto of Prague (available in a large music library)



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with an extensive commentary by Jaromil Burghauser printed in three languages, including English. The most important source materials for Dvořák's life were published by Otakar Souřek in *Antonín Dvořák: Letters and Reminiscences* (Artia). My two favorite recordings of the *Symphony From the New World* are by Carlo Maria Giulini with the Chicago Symphony (DG) and by István Kertész with the London Symphony Orchestra (London); both readings feature splendid characterization of the solo instruments (especially important in this score), crisp articulation, and beautiful clarity in both performance and recording. The Kertész performance has just been marked for deletion (don't confuse it with the much less satisfactory one with Kertész conducting the Vienna Philharmonic on London Stereo Treasury). Other possibilities are Rafael Kubelik with the Berlin Philharmonic (DG) and Seiji Ozawa conducting the San Francisco Symphony Orchestra (Philips).

—S.L.

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
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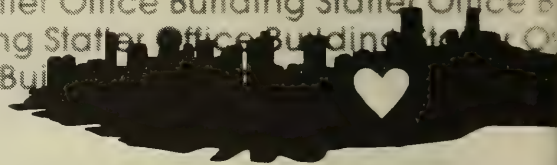

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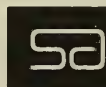
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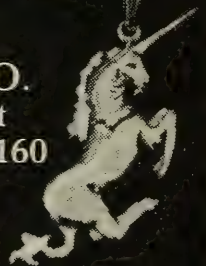


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At age twelve, in Minneapolis, Minnesota, Dwight Peltzer performed Beethoven's First Piano Concerto as first prize winner in a young artist competition; since that time he has received numerous awards, including two consecutive Fulbright Fellowships for study in Germany, a Martha Baird Rockefeller Grant for a solo debut recital at Lincoln Center, and a Fulbright-Hays Visiting Professor Award at the University of Keele in England. Mr. Peltzer made his European orchestral debut in Berlin with Bruno Maderna's Concerto for Two Pianos and Orchestra, and in 1961 he began a long association with

Arthur Fiedler and the San Francisco Symphony. Since that time he has appeared regularly with major orchestras in the United States, Canada, and Europe, and he recently appeared at the Edinburgh International Festival. He has also played solo recitals in London and was invited by the BBC to record several programs of American music, including one in honor of Samuel Barber's seventieth birthday.

The present performances of Donald Martino's Concerto for Piano and Orchestra mark Mr. Peltzer's debut with the Boston Symphony Orchestra. Also this season, he gives the European premiere of Gunther Schuller's Concerto for Piano and Orchestra with the BBC Northern Symphony, and he will play Liszt's A major Concerto with the City of Birmingham Symphony at the Cheltenham Festival. Mr. Peltzer may be heard in solo and chamber music recordings on Serenus, Vox, and CRI records.

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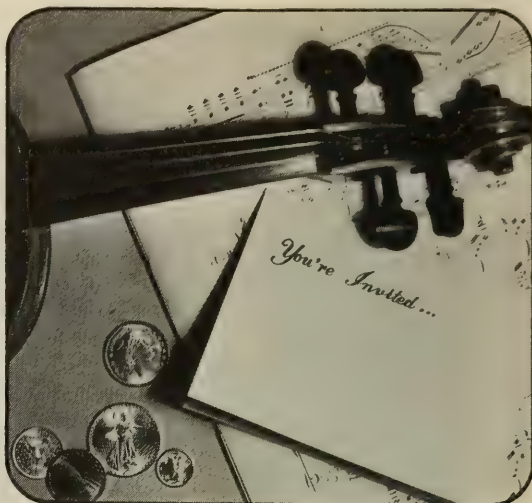


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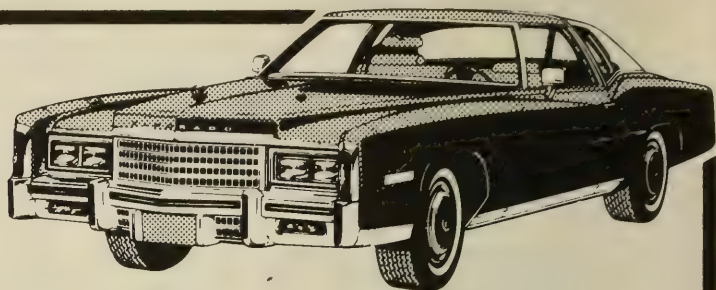
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Stravinsky              *Petrushka* (1947)

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Thursday, 6 March—8-9:50

Thursday 'A' Series

Friday, 7 March—2-3:50

Saturday, 8 March—8-9:50

Tuesday, 11 March—8-9:50

Tuesday 'C' Series

COLIN DAVIS conducting

Tchaikovsky              Slavonic March

Sibelius                      *Pohjola's Daughter*

Sibelius                      *The Return of*  
                                    *Lemminkäinen*

Brahms                      Symphony No. 2  
                                    in D

---

Wednesday, 12 March at 7:30

Open Rehearsal

Marc Mandel will discuss the program  
at 6:45 in the Cabot-Cahners Room.

Thursday, 13 March—8-9:55

Thursday '10' Series

Friday, 14 March—2-3:55

Saturday, 15 March—8-9:55

COLIN DAVIS conducting

Schumann                  Piano Concerto in  
                                    A minor

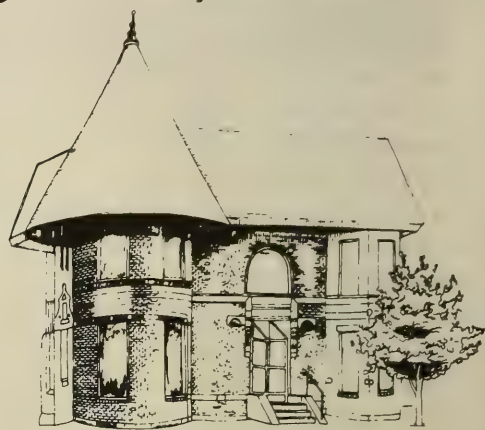
CLAUDIO ARRAU

Schubert                      Symphony No. 9  
                                    in C

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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra and makes your seat available to someone who wants to attend the concert. You will receive a tax-deductible receipt as acknowledgment for your contribution.

**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to



leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The Rush Tickets are sold at \$3.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard by delayed broadcast in many parts of the United States and Canada through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WFCR-FM (Amherst 88.5), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Saturday evening concerts are broadcast live by these same stations and also WCRB (Boston 102.5 FM). Most of the Tuesday evening concerts are broadcast live by WGBH-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

**BSO FRIENDS:** The Friends are supporters of the BSO, active in all of its endeavors. Friends receive the monthly BSO news publication and priority ticket information. For information about the Friends of the Boston Symphony, please call the Friends' Office Monday through Friday between nine and five. If you are already a Friend and would like to change your address, please send your new address *with the label* from your BSO newsletter to the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Including the mailing label will assure a quick and accurate change of address in our files.



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**Seiji Ozawa**, *Music Director*

Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season, 1979-80

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Thursday, 21 February at 8

Friday, 22 February at 2

Saturday, 23 February at 8

Seiji Ozawa is indisposed, so Joseph Silverstein will conduct these concerts at short notice. Please note the following change of program:

**JOSEPH SILVERSTEIN** conducting

**FAURÉ**

*Pelléas et Mélisande*, Suite from the Incidental

Music to Maeterlinck's Tragedy, Opus 80

Prelude: Quasi adagio

Fileuse: Andantino quasi allegretto

Sicilienne: Allegretto molto moderato

The Death of Melisande; Molto adagio

**HONEGGER**

Symphony No. 5 (*di tre re*)

Grave

Allegretto

Allegro marcato

---

INTERMISSION

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**DVOŘÁK**

Symphony No. 9 in E minor, Opus 95,

*From the New World*

Adagio—Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco

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**Gabriel Fauré*****Pelléas et Mélisande*, Suite from the Incidental Music to Maeterlinck's Tragedy, Opus 80**

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Gabriel-Urbain Fauré was born at Pamiers, France, on 12 May 1845 and died at Passy, a suburb of Paris, on 4 November 1924. Composed in 1898, his incidental music to Maeterlinck's play was first heard in the production given in London, 21 June 1898, and there was a performance at the Boston Theatre in Boston on 12 April 1902. The suite drawn from the incidental music was first performed at a *Lamoureux* concert in Paris on 3 February 1901 and was introduced in Boston at a concert of the New England Conservatory Orchestra on 8 March 1904. Wilhelm Gericke led the first Boston Symphony performances on December of 1904, and later performances of the entire suite or selected movements were led by Vincent d'Indy, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Paul Paray, Charles Munch, Ernest Ansermet, Aaron Copland, Charles Wilson, and Erich Leinsdorf, who conducted "*The Death of Melisande*" in memory of Charles Munch in November 1968. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, harp, and strings.

*Pelléas et Mélisande*, with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play. The first of the four movements in Fauré's suite is the prelude to the play; it develops two themes of lyric character and suggests the forest scene to come. The second movement, *Fileuse* ("the spinner maid"), is an *entr'acte* in preparation for the third act where, in a room in the castle, "*Pelleas and Melisande are discovered, Melisande spinning with a distaff at the back of the room.*" It is based upon a spinning figure in triplets, which is given to the violins and occasionally alternated with the violas. The *Sicilienne* was not originally intended for inclusion in the incidental music. The concluding adagio is associated with the tragic closing scene where Melisande lies dying in the presence of the aged Arkel, Golaud her husband, the physician, and the servants of the castle.

—from notes by John N. Burk

John N. Burk, whose writings on music include biographies of Beethoven and Clara Schumann, was the Boston Symphony's program annotator from 1934 until 1966.

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## Arthur Honegger

### Symphony No. 5 (*di tre re*)

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Arthur Honegger was born in Le Havre to Swiss parents on 10 March 1892 and died in Paris on 27 November 1955. His Symphony No. 5 was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalie Koussevitzky; the score was completed December 1950 in Paris. Charles Munch conducted the Boston Symphony Orchestra in the first performance on 9 March 1951 and, aside from one conducted by Richard Burgin, led all later BSO performances of the piece, the most recent in February 1962 and then at Tanglewood that August. The score calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, and strings.

Arthur Honegger wrote his First Symphony for the fiftieth anniversary of the Boston Symphony Orchestra. When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony (which was to prove the last) by the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

Honegger gave his Fifth Symphony its parenthetical subtitle (*di tre re*) with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in C minor. "*Di tre re*," wrote the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer gave no further information on his three enigmatic D's, perhaps for the good reason that he had no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, was able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

—from notes by John N. Burk

The program note for Dvořák's "New World" Symphony begins on page 25 of this week's program book.



## Joseph Silverstein



This season Joseph Silverstein celebrates his twenty-fifth anniversary with the Boston Symphony. He joined the Orchestra in 1955 at the age of twenty-three, became Concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly with the Boston Symphony as soloist, and he conducts the Orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, and he has recorded works of Mrs. H. H. A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he is Interim Music Director of the Toledo Symphony.

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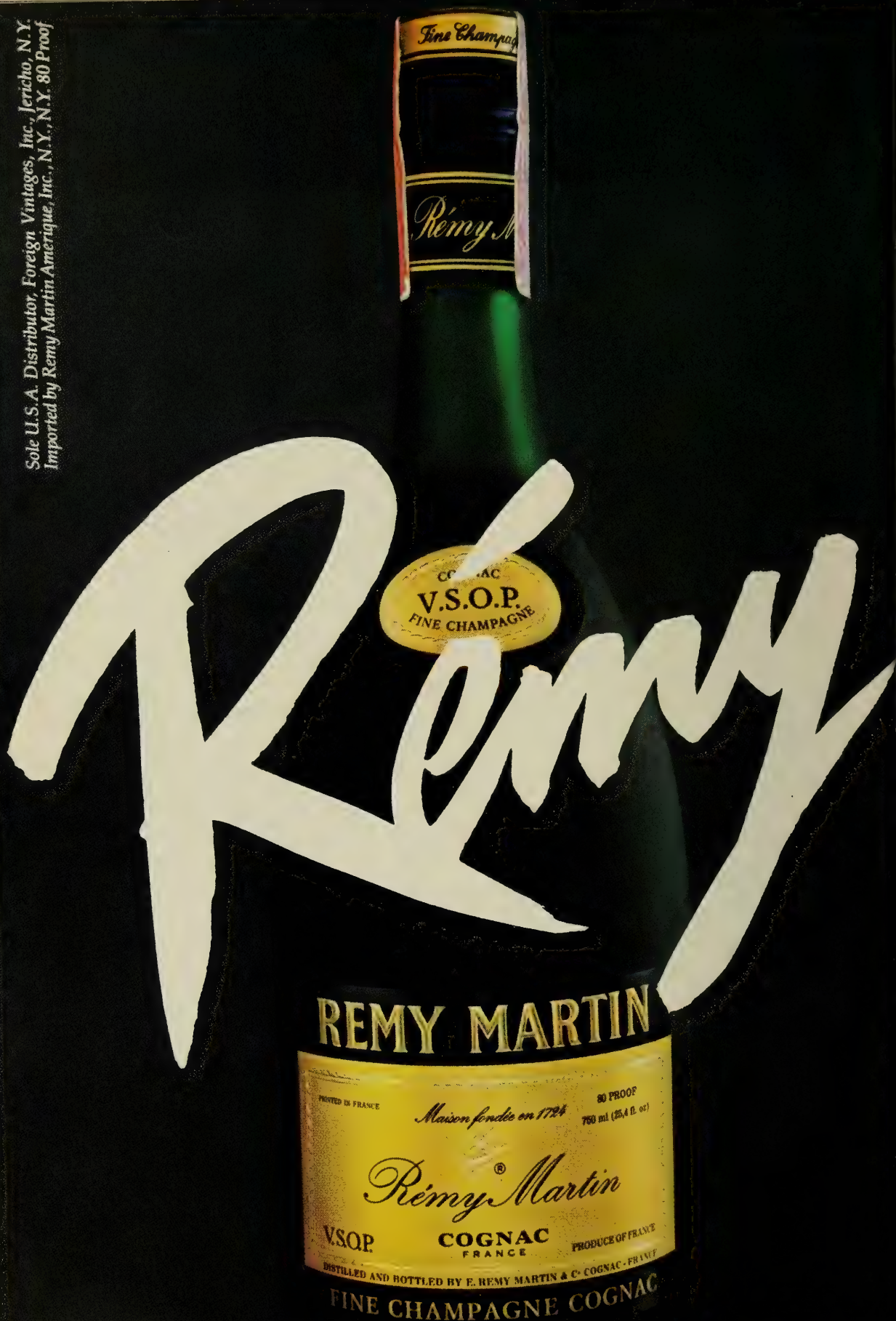
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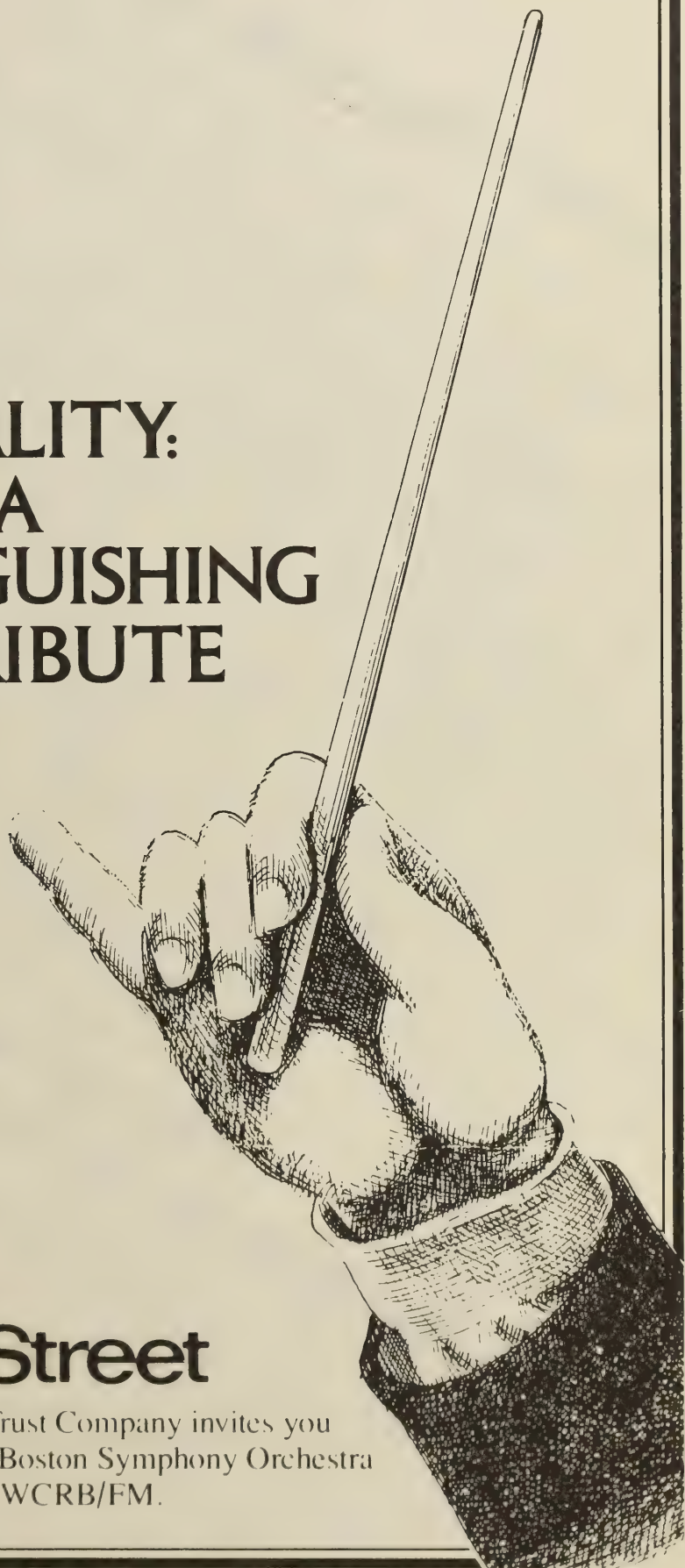
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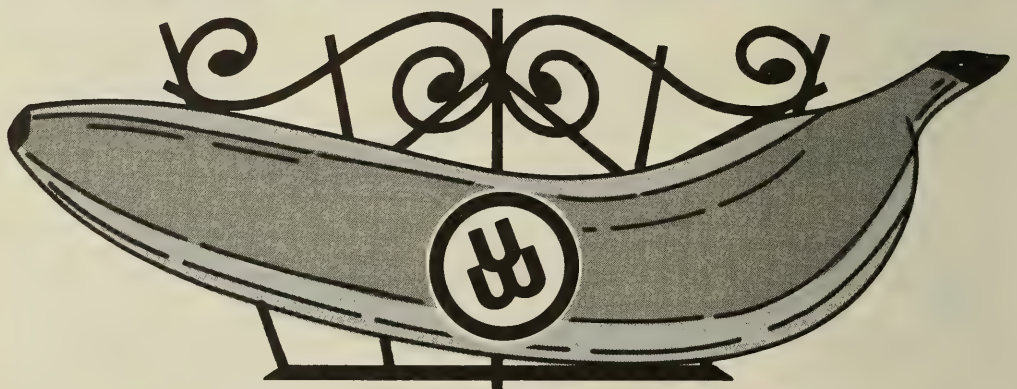
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## BSO/100 Drive Accelerates in March

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BSO/100 volunteers will mount a major telephone campaign next month to reach prospective donors. Mrs. John M. Bradley, Centennial Fund Chairman, emphasizes that this effort is directed toward specially selected subscribers, Friends, and "other civic-minded individuals who would like to support our great Orchestra at the time of its 100th birthday by making a significant, lasting, permanent contribution which can be added to the BSO's endowment fund and so benefit the Orchestra for years to come." The effort will be coordinated by Major Gifts Committee Chairmen, Mrs. R. Douglas Hall III and Mr. Mark Tishler.

Two recent major gifts have come in the form of chair endowments: J.P. Barger, president of the Dynatech Corporation, Burlington, Massachusetts, has endowed the *J. P. and Mary B. Barger chair* occupied by principal trombonist Ronald Barron. Irving Rabb, for many years a Boston Symphony trustee, has endowed the *Charlotte and Irving W. Rabb chair* occupied by Vyacheslav Uritsky, assistant principal of the second violins.

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## BSO/WCRB Musical Marathon '80

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"Turn Your Money Into Music" during the tenth BSO/WCRB Musical Marathon, scheduled this year for Friday, Saturday, Sunday, the weekend of 18 April. Once again, Marathon headquarters will be Symphony Hall's Cabot-Cahners Room, and host for the three days of broadcasting will be WCRB's Richard L. Kaye. There'll be a pledge booth and broadcast facility at the Quincy Market Rotunda, a special concert with BSO Music Director Seiji Ozawa and Boston Pops Conductor John Williams—televised live from 6:30-8 pm by WCVB-TV-Channel 5 on Sunday, 20 April—and lots of new "thank-you" premiums in return for your pledges. Again, that's the tenth annual BSO/WCRB Musical Marathon, the weekend of 18-19-20 April.

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## "Ozawa in Peking"

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"Ozawa in Peking," a one-hour television special documenting Seiji Ozawa's historic performances of Beethoven's Ninth Symphony in China last December, will be aired in Boston by WNAC-TV-Channel 7 on Friday evening, 29 February from 8 to 9 pm. The program will be shown in New York by WOR-TV-Channel 9 on Monday evening, 10 March from 8 to 9 pm, and it will be seen in other parts of the country as well.



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## BSO Guests on WGBH-FM

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Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists when he speaks with conductor Sergiu Comissiona on Monday morning, 25 February at 11.

In addition, WGBH is repeating last season's series of Lurtsema-hosted interviews, *The Orchestra*, on Thursday evenings at 8:

- 6 March— Peter Gelb, Assistant Manager
- 13 March— Charles Kavalovski, Principal Horn
- 20 March— Armando Ghitalla, Former Principal Trumpet
- 27 March— Ronald Barron, Principal Trombone

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## BSO on Record

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A new Boston Symphony recording of the Tchaikovsky First Piano Concerto has just been released by Philips records; Sir Colin Davis conducts, and the piano soloist is Claudio Arrau. And by mid-March, Deutsche Grammophon will have issued its latest BSO disc: the Alban Berg and Igor Stravinsky violin concertos with soloist Itzhak Perlman and Music Director Seiji Ozawa.



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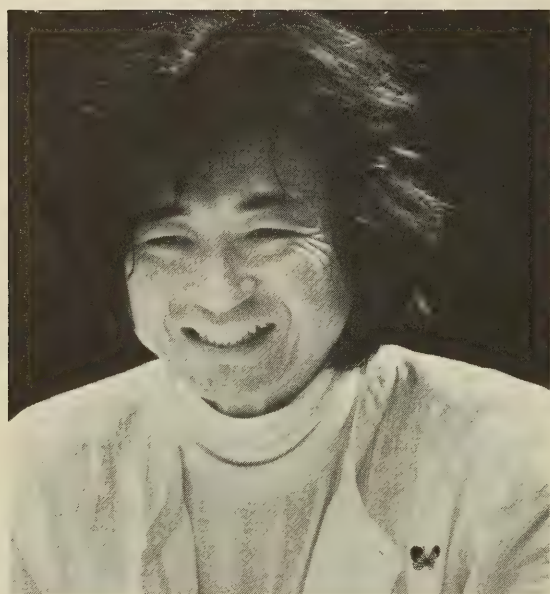
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





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1979/80

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*Assistant Concertmaster  
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Cecylia Arzewski

Bo Youp Hwang

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

*Charlotte and Irving W. Rabb chair*

Michel Sasson

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## Joseph Haydn

### Symphony No. 101 in D, *The Clock*

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Franz Joseph Haydn was born in Rohrau-on-the-Leitha, Lower Austria, on 1 March 1732 and died in Vienna on 31 May 1809. Haydn completed this symphony in London in 1794 and led its first performance at Salomon's Hanover-Square Concert on 3 March that year. The first performance in America was given by Carl Bergmann and the Germania Musical Society at the Boston Melodeon on 19 December 1851. Emil Paur led the first Boston Symphony performances in April 1895, and the BSO has since played it under the direction of Leonard Bernstein, Charles Munch, Ferenc Fricsay, and Erich Leinsdorf, whose performances in December 1965/

January 1966 were the orchestra's most recent. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

From a report on "Concert- and Theatre-music in London" printed in the *Berlinische Musikalische Zeitung* on 29 June 1793:

The best concert in London is that of which Salomon is the entrepreneur, and which is, therefore, known as *Salomon's Concert*. The orchestra consists of 12 to 16 violins, 4 violas, 5 violoncellos and 4 contrabasses, flutes, oboes, bassoons, horns, trumpets and kettledrums—about 40 persons in all . . . The music sounds, in the hall, beautiful beyond any description . . . Salomon was always a good interpreter, but now one can say that he is superb. Perhaps, however, the presence of Haydn, who has been here the last two Carneval seasons and personally conducted his symphonies at Salomon's concerts, is in part responsible. In each concert two, often three Haydn symphonies are played. Madame Mara sings two arias; Signor Bruni, a castrato from the Italian opera here, the same; Viotti or Salomon plays a violin concerto. There is usually, besides this, a concerto for oboe, flute, harp or violoncello—a Concerto Grosso, or a quartet. The whole concert is in two parts, beginning at 8 o'clock in the evening and lasting until 11 or half-past 11 . . .

By the time Haydn came in person to London, his music had been known there for some twenty years; the city's public was altogether ready to take him to its heart, and a favorable reception was assured. Freed from bondage by the death in September 1790 of Prince Nicholas Esterházy (" . . . it is a sad thing always to be a slave," Haydn had earlier written his friend and confidante Marianne von Genzinger, wife to Prince Nicholas's physician), the composer was just ready to accept a post with King Ferdinand of Naples and fulfill a lifelong ambition to see Italy when, that December, the London impresario Johann Peter Salomon appeared on his doorstep. Haydn responded favorably to Salomon's direct approach, and to the lucrative monetary offer that came with it.



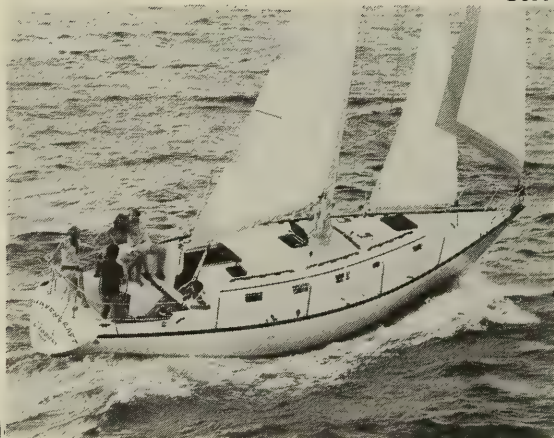
Following a portentous parting from Mozart ("I fear, father, this will be our last meeting," said the younger to the elder composer) and a seventeen-day overland journey, he and Salomon crossed the Channel together, arriving in Dover on New Year's day of 1791.

That initial London visit, encompassing two musical seasons—the first ending in June 1791, the second running from February until June 1792—with time to travel and "draw breath" in between, found Haydn caught up in a steady stream of social as well as professional obligations. London's musical life was very different from that on the Continent, where aristocratic patronage held sway. Here, besides Salomon's own subscription series, there were William Cramer's rival Professional Concerts, numerous musical societies, opera at Covent Garden, Drury Lane, and the Pantheon. Haydn was wined and dined from the start. He renewed acquaintance with old friends, established new ones—among them, Dr. Charles Burney, whose *General History of Music* is still a valuable source of information, with whom Haydn had previously corresponded, and who was instrumental in Oxford University's conferring upon the composer an honorary doctorate in July 1791—and somehow made the time during all this to write a considerable quantity of music.

There were more directly personal matters as well. Haydn was still salaried as *Kapellmeister* of Esterháza, and his evasion in 1791 of an urgent request from Anton Esterházy, Nicholas's successor, to return there, was a matter of some concern. In December 1791 came the news of Mozart's death, and Haydn was beside himself with grief. An old infatuation with Luigia Polzelli, a mezzo-soprano whose husband had been a violinist at Esterháza, was rekindled (through correspondence) when word of the husband's death reached Haydn in London; Haydn's wife played a part in the subsequent flare-up. And then followed his meeting and relationship with Rebecca Schroeter, later described by Haydn as "an English widow in London who loved me, who although she was sixty at the time, was still a beautiful and lovable woman, whom I would very readily have married if I had been free then."

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Haydn left London on 23 June 1792. For this first visit he had composed the symphonies 93-98. When he returned to England in February 1794, it was for the concerts at which his last six symphonies were introduced, but only symphonies 99-101 were actually given under Salomon's auspices: the final three *London* symphonies were heard at Giovanni Battista Viotti's Opera Concerts, at the King's Theatre, Haymarket, Salomon having discontinued his own series when wartime circumstances—these were the years of the French Revolution and the subsequent war between France on one side, Britain and Austria on the other—made bringing over adequate talent from the Continent exceedingly difficult.

Though the Symphony No. 101, subtitled *The Clock*, is the last numerically of those introduced at Salomon's concerts, it was actually heard four weeks *earlier* than the *Military* Symphony, No. 100. And as to chronology of composition, an exceedingly intricate area of Haydn scholarship, parts of both these symphonies date from earlier times. In fact, the minuet of *The Clock* was completed in 1793, the year Haydn gave it to the Esterháza librarian, Pater Primitivus Niemecz, for use in one of the musical clocks that Niemecz built.\* But the actual basis for the Symphony No. 101's subtitle is the clock-like, ticking accompaniment in the second movement, and this subtitle was known at least by 1798, when it appeared at the head of a printed edition of that movement.

\*In an earlier program note for the Boston Symphony, John N. Burk wrote: "In the time of Haydn and Mozart the *Flötenuhr*, or 'flute-clock,' came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. . . . Haydn's interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the 'Mechanical Orchestra,' an invention of Johann Strasser in 1802. This wonder of the age played Haydn's 'Military' Symphony."



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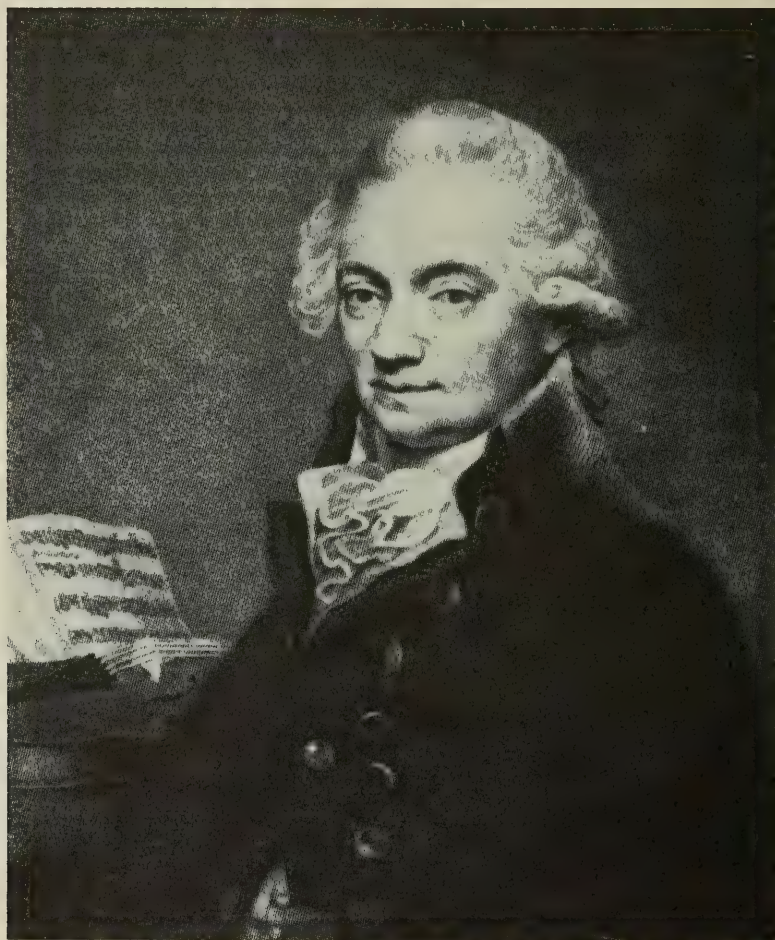
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*The Clock* had its first performance at "MR. SALOMON'S CONCERT, HANOVER-SQUARE" on 3 March 1794 (the first two movements were encored), and it was repeated at Salomon's next concert a week later. Like the *London* symphonies 93, 96, and 104, Symphony 101 is in brilliant trumpet-and-drums D major. But brass and timpani are silent for the first movement's minor-mode, adagio introduction, which, with its somber string writing, mournful woodwind sound, and halting, chromatically-inflected motion, gives an overriding impression of uncertainty, gloom, and foreboding. In fact, no greater contrast could be imagined to the succeeding D major Presto, in bouncy 6/8 meter (a time-signature normally reserved for Haydn's last movements) and full of never-ceasing energy, reinforced towards the close of the exposition by a wonderful upward sweep of violins. The composer's original tempo marking for this movement was "Presto, ma non troppo," but he removed the qualifying phrase—this music is meant to move, and to move quickly.

As noted previously, *The Clock*'s subtitle comes from the andante's "tick-tock" accompaniment, heard first in bassoons and plucked strings; this pervasive rhythm makes itself felt even when it is not explicitly present. The first full statement of the theme is followed by a stormy G minor episode, but when the clock's ticking resumes for the restatement, it is with a difference: it sounds now



*Johann Peter Salomon*



in the widely spaced registers of solo bassoon and solo flute, the violin melody filling the space between. The restatement finished, the ticking, and the clock, stop. But not quite. It resumes tentatively, paving the way for a fortissimo statement of the main tune for full orchestra, and only when the ticking slows in the final measures do we realize that the movement is done.

The minuet is earthy and direct, in Haydn's boisterous peasant style; muffled drums and fanfares for the brass are among the orchestral touches that call themselves to our observation. But it is the trio that provides the next real attention-getter: granted, the solo flute has had a reasonable amount of work to this point, but can this excuse the harsh dissonance that results from its seemingly wrong entrance? The second time round, all goes well when the strings obligingly change their harmony to accommodate the flute, which engages in bits of dialogue with the solo bassoon as the trio proceeds.

The finale is witty and compact, its theme lightly scored, folkish, and exceedingly simple—though things seem a bit off-kilter in the middle when motivic contours obscure upbeats and downbeats. Following a whirlwind developmental episode, the theme returns in full orchestra. Next comes a gruff minor-mode section, Haydn the disciplinarian shaking his fist at us. But we can't take this seriously for more than a minute, so now Haydn the academic presents us with an elegant fugal treatment of the theme, and it is this, rather than a complete thematic restatement, that leads the way to the brilliantly joyous close.

—Marc Mandel

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## Franz Liszt

### Piano Concerto No. 2 in A

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*Franz Liszt was born in Raiding, Hungary, on 22 October 1811 and died in Bayreuth, Germany, on 31 July 1886. He drafted both of his piano concertos at roughly the same time in 1839, then put them aside and reworked them in 1849. The Second Concerto was apparently finished by October of 1849, but Liszt continued to make small changes thereafter. The first performance took place at the Weimar Court Theater on 7 January 1857, with Liszt conducting and his pupil Hans von Bronsart as the piano soloist. Theodore Thomas led the first American performance, at the Boston Music Hall, on 5 October 1870, with Anna Mehlig as soloist. Georg Henschel*

*conducted the first Boston Symphony performances with pianist Carl Baermann in February 1884, and it has since been performed at BSO concerts by Rafael Joseffy, Arthur Friedheim, Richard Burmeister, and Ferruccio Busoni (Arthur Nikisch conducting); Joseffy with Emil Paur conducting; Baermann, Leopold Godowsky, Joseffy, and Waldemar Lütschg (Wilhelm Gericke conducting); Rudolph Ganz, Heinrich Gebhard, and Ernest Schelling (Karl Muck conducting); Ossip Gabrilowitsch, Yolanda Merö, Ganz, and Gebhard (Max Fiedler conducting); Erwin Nyiregyhazi, Marjorie Church, and Mitja Nikisch (Pierre Monteux conducting); Nadia Reisenberg and Merö with Serge Koussevitzky, Byron Janis with Charles Munch, Van Cliburn with Erich Leinsdorf, and, most recently, at the opening concerts of the 1974-75 season, André Watts with Seiji Ozawa. In addition to solo pianist, the score calls for three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.*

For all his spectacular self-assurance at the piano, Liszt was astonishingly insecure as a composer. He would rework old compositions repeatedly, fussing with this detail or that, never quite sure if he had yet got it right. And, worse, he often took advice from random acquaintances, offered gratuitously, and then reworked pieces again. Almost every one of his major compositions went through stages of creation, and a number of works actually exist in two different "finished" forms. But few, if any, of his works have so long a gap between conception and first performance as the Second Piano Concerto.

It was during the early phase of his career, when he was known primarily as a touring piano virtuoso of extraordinary attainments, that Liszt sketched both of his piano concertos—almost simultaneously—in 1839. At that point they were surely conceived as showpieces for his own talents, and if he had actually fin-

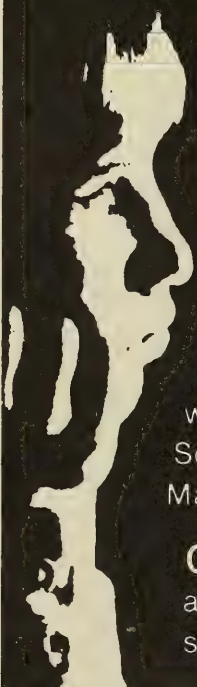


ished and performed them then, they would no doubt have been much different in character than they finally turned out. As it was, the pressure of touring caused him to put both works aside for a decade until he had settled in Weimar and given up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant display pieces for piano solo), he worked hard to improve his skills, especially in orchestration.

Liszt was surely not lacking totally in experience at orchestration, since he had already finished a score for the 1839 version of the concerto. But by 1849 he had put himself to some extent in the hands of Joachim Raff, who is supposed to have worked with him on his scoring and even perhaps to have scored a few of the symphonic poems. (Raff was an extremely fluent and prolific composer, eleven years Liszt's junior; in 1875—the year before Brahms's First Symphony—he was widely regarded as the greatest living German symphonist. His compositions, running to some 200-plus opus numbers, are largely forgotten today, although his Third Symphony—entitled *In the Forest*—and Fifth Symphony—*Lenore*—have been recorded, along with a virtuosic but rather bland piano concerto.) It is hard to tell exactly how much influence Raff had on any of Liszt's scores, partly because most of the manuscripts are in the Liszt Museum in Weimar (East Germany), and have, as yet, not been studied systematically.

What is clear, though, is the fact that Liszt had essentially finished the A major Concerto before Raff even arrived. His letter to the younger man, accepting Raff's offer of assistance in orchestration, mentions in passing that the

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scores of his two concertos have been fully written out. At most Raff might have suggested some changes as cosmetic improvements after the fact, though the orchestration of the Second Concerto is so much of a piece, and so poetic throughout, that it is hard to see where any changes could have been made.

Even though the work was "finished" according to Liszt in 1849, he was in no hurry to present it to the public. Perhaps he still entertained lingering doubts of the piece's effectiveness. In any case, there seem to have been some slight adjustments to the score during the ensuing years. Liszt wrote to Hans von Bülow on 12 May 1853, "I have just finished reworking my two concertos and the *Totentanz* in order to have them copied definitively." The "definitive" fair copy was made by Raff, but even then Liszt added a few more touches himself. And Raff made yet another copy about the time of the first performance, which took place in Weimar with the work's dedicatee, Hans von Bronsart, as soloist. By now Liszt himself had definitely given up appearing as a virtuoso, and most of his own performances at the keyboard were private affairs. He preferred to be presented as a conductor and composer.

Like so much of Liszt's work, the Second Concerto is *sui generis*. Although it is by no means lacking in opportunities for virtuoso display, it gives the impression of being quieter, more introspective than the First Concerto, partly because of the ravishingly beautiful opening for woodwinds, in which the sweet song of the clarinet turns out to generate many of the musical ideas that follow. The fusion of the usual three movements of a concerto into a single long movement that could be construed in a kind of sonata form is Liszt's response to the nine-



*An 1847 Liszt caricature*





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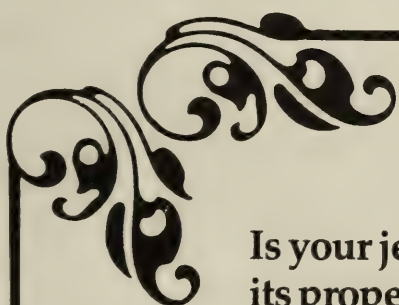
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teenth-century composer's search for increasing organic relationships throughout a composition. His inventive reworking of the motivic material to produce melodies of strikingly diverse psychological tone remains a matter of admiration, even though it does produce the one moment in the piece that might be considered banal: the march-like "recapitulation" in which the atmospheric opening material is converted into a brass-band display. But except for that one momentary lapse, Liszt's refinement of expressive harmony and poetic orchestration put the Second Concerto high on the honor roll of his best compositions.

Considering how unsure of himself he was, the orchestration throughout is masterly. His sense of appropriateness never fails (except for the one moment already mentioned). No musical idea could seem less appropriate to the piano than the languishing, dreamy poetic opening theme; Liszt obviously recognized this fact, because he never once gives that material to the soloist in its original form. Instead the piano weaves gentle arabesques around sustained chords in the woodwinds alternating with strings (shortly after the opening) or else converts it into something altogether more assertive.

Though there are brilliant passages galore throughout this concerto, Liszt is admirably restrained in his virtuoso display. Almost without exception the sparkling, cadenza-like passages are built on still new developments of the basic thematic material; thus, rather than intruding, as virtuosic elements so often do in romantic piano compositions, they contribute further to the unity of this remarkable score.

—Steven Ledbetter



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## Igor Stravinsky

*Petrushka*, Burlesque in four scenes (revised version of 1947)



Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June 1882 (old style) or 17 June 1882 (new style) and died in New York City on 6 April 1971. He composed *Petrushka* at Lausanne and Clarens, Switzerland, at Beaulieu in the South of France, and in Rome, between August 1910 and 26 May 1911. The first performance was given by Serge Diaghilev's Russian Ballet at the Théâtre du Châtelet, Paris, on 13 June 1911. Scenario, scenery, and costumes were by Alexandre Benois, whose name appears on the title page as co-author of these "scenes burlesques" and to whom the music is dedicated. The choreography was by Michel Fokine. Pierre Monteux

conducted, and the principal roles were taken by Vaslav Nijinsky as *Petrushka*, Tamara Karsavina as the Ballerina, Alexander Orlov as the Moor, and Enrico Cecchetti as the Magician. It was also Monteux who conducted the first concert performance on 1 March 1914 at the Casino de Paris, with Alfredo Casella playing the piano solo. *Petrushka* came to the United States with the Russian Ballet and was danced here for the first time at the Century Theatre, New York City, on 24 January 1916, Ernest Ansermet conducting and with Léonide Miassine (later Massine), Lydia Lopokova, and Adolf Bolm. The same cast gave the work at the Boston Opera House on 4 February 1916.

The first hearing of any of the *Petrushka* music at a Boston Symphony concert was on 26 November 1920, when Pierre Monteux conducted a suite consisting of the Russian Dance from the first scene and the whole of the second and fourth scenes. Raymond Havens played the piano. In later years, Serge Koussevitzky, Richard Burgin, Stravinsky himself, Ernest Ansermet, Leopold Stokowski, and Erich Leinsdorf all conducted suites put together in various ways from the full score, the pianists including Jesús María Sanromá, Lukas Foss, Bernard Zighéra, Claude Frank, and Richard Weitach. Leonard Bernstein was the first conductor to give the complete 1911 score at a Boston Symphony concert: that was in January 1948, and the pianist was Lukas Foss. The 1911 version has been performed since by Pierre Monteux, Erich Leinsdorf, and, most recently, by Sarah Caldwell (with Jerome Rosen), in January 1977 at Symphony Hall and the following summer at Tanglewood. In 1946, Stravinsky reorchestrated *Petrushka*, the new edition being generally identified by the date of its publication as "the 1947 version." In February 1946, the composer conducted a hybrid suite at a pair of Boston Symphony concerts,



playing the first tableau in the revised version, just finished, and the fourth in the 1911 original. Since, Eleazar de Carvalho (with Bernard Zighéra), Jorge Mester (with Newton Wayland), Seiji Ozawa (with Michael Tilson Thomas), Alain Lombard (with Newton Wayland), and Michael Tilson Thomas (with Jerome Rosen), have conducted the 1947 *Petrushka*. Mr. Thomas's performances, in December 1974, were the orchestra's most recent of that version.

The original *Petrushka* is scored for four flutes (one doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet), four bassoons (one doubling contrabassoon), four horns, two cornets, two trumpets (one doubling high trumpet in D), three trombones, tuba, kettledrums, bass drum, cymbals, gong, triangle, tambourine, snare drum, xylophone, glockenspiel, off-stage snare drum and long drum, two harps, piano, celesta, and strings. The 1947 score slims this down to three each of woodwinds (with doublings as before), four horns, three trumpets, the rest—except for needing only one harp—being as in 1911. At these performances, Sergiu Comissiona conducts the 1947 *Petrushka*.

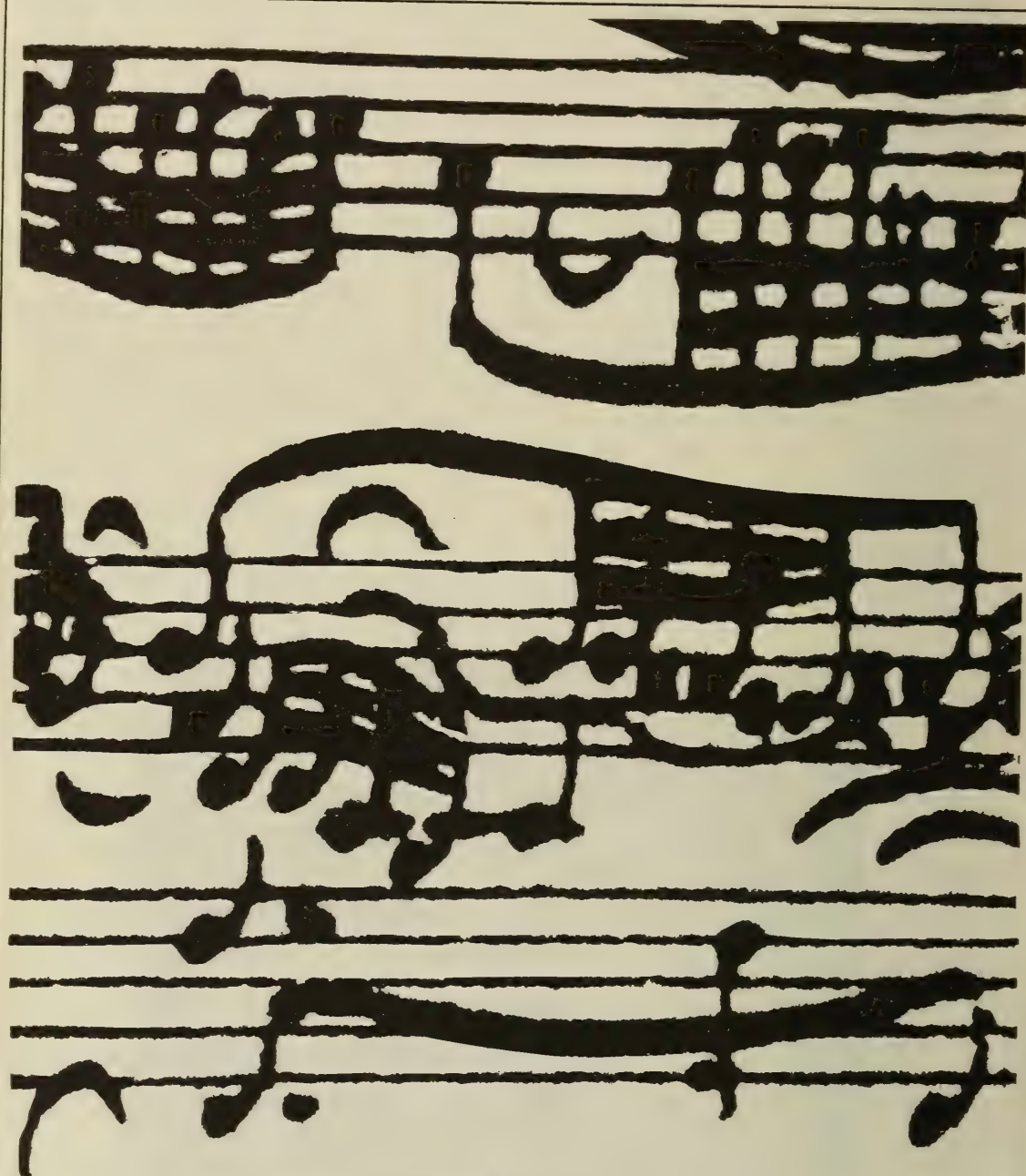
Stravinsky at twenty-eight was a fully developed artistic personality, dazzlingly and completely himself. *The Firebird* had had an immense success when Diaghilev produced it at the Paris Opera: on 25 June 1910, Stravinsky became a celebrity—for life. During the last days of finishing the *Firebird* orchestration, he had a dream in which he had witnessed "a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." This suggested music, which indeed he began to compose—a perplexing task, as it turned out, for, while he could play the complex rhythms he imagined, he did not know how to write them down. He thought of the work as a symphony, but when he played the music to Diaghilev, that great impresario at once saw its possibilities for dance. Eager to consolidate the success of *The Firebird*, he urged Stravinsky to forge ahead with *The Rite of Spring*. Stravinsky agreed, but found that what he really wanted after *Firebird* was the change and refreshment of writing a sort of *Konzertstück* for piano and orchestra: "In composing the music, I had in mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggi*. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet." This—a portion called *Petrushka's Cry* ("after *Petrushka*, the immortal and unhappy hero of every fair in all countries") and the Russian Dance—was the music Stravinsky played for the astonished Diaghilev, who had gone to visit the composer at Lausanne, expecting of course to find him hard at work on *The Rite of Spring*. Once again, Diaghilev was quick to perceive the possibilities of what Stravinsky was up to. Quickly, the two sketched the outlines of a ballet, agreed on a commission fee of 1,000 roubles, and decided that the scenario should be worked out by Alexandre Benois, the painter who had been one of

Diaghilev's original advisers at the founding of the Russian ballet, who had conceived or designed some of the most famous of the Diaghilev productions, including *Schéhérazade* and *Les Sylphides*, and who had loved puppet theater since boyhood. Stravinsky lost some weeks of working time when he came down with nicotine poisoning in February 1911, but for the rest, the collaboration went smoothly, and on 26 May, in his room at the Albergo d'Italia, Rome—the Ballet was playing an engagement at the Costanzi Theater—the last bars were written down. Just eighteen days later *Petrushka* went on stage, and it was yet another triumph. The Paris orchestra required a little persuading at first, and not long after, the Vienna Philharmonic told Monteux the score was *Schweinerei* and tried to sabotage its performance. (They could not foresee what would be in store for them when Stravinsky returned to his project about spring in pagan Russia.)



Stravinsky in 1911 with Alexandre Benois, who provided scenario, scenery, and costumes for "*Petrushka*"





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The first and last scenes are public, the middle two private. The curtain rises to show Admiralty Square, St. Petersburg, in the 1830s. It is a sunny winter's day, and the Shrove-Tide Fair is in progress. Crowds move about. Not everyone is quite sober. Two rival street dancers, one with an organ-grinder and the other with a music-box, entertain. Drummers draw the crowd's attention to an old magician, who descends from his theater, plays the flute, and presents his three puppets, Petrushka, the Ballerina, and the Moor. Touching them with his flute, he brings them to life, and, to the amazement of all, they too step down from the theater and perform a Russian dance in the midst of the crowd.

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The second scene is set in Petrushka's room. Its walls are black, decorated with stars and a crescent moon. The door leading to the Ballerina's room has devils painted on it. A scowling portrait of the Magician dominates the space. When the curtain rises, the door of the cell is opened and a large foot kicks Petrushka inside. The preface to the score tells us that "while the Magician's magic has imbued all three puppets with human feelings and emotions, it is Petrushka who feels and suffers most. Bitterly conscious of his ugliness and grotesque appearance, he feels himself to be an outsider, and he resents the way he is completely dependent on his cruel master. He tries to console himself by falling in love with the Ballerina. She visits him, and for a moment he believes he has succeeded in winning her. But she is frightened by his uncouth antics and she flees. In his despair, Petrushka curses the Magician and hurls himself at his portrait, but succeeds only in tearing a hole in the cardboard wall of his cell."

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Scene Three takes us to the Moor's room, papered with a pattern of green palm trees and fantastic fruits against a red background. The Moor is brutal and stupid, but attractive to the Ballerina. She comes to visit him and succeeds in distracting him from the coconut with which he is playing. Their scene together is interrupted by the jealously enraged Petrushka, whom, however, the Moor quickly throws out.

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The last scene takes us back to the fairgrounds, but it is now evening. Wetnurses dance, then a peasant with a trained bear, and after that a fairly boiled merchant with two gypsy girls. Coachmen and stableboys appear, first doing a dance by themselves and then one with the wetnurses. Finally, a group of masqueraders comes in, including a devil, goats, and pigs. Shouts are heard from the little theater. The sense of something wrong spreads to the dancers, who gradually stop their swirling. Petrushka runs from the theater, pursued by the Moor, whom the Ballerina is trying to restrain. The Moor catches up with Petrushka and strikes him with his sabre. Petrushka falls, his skull broken. As he plaintively dies, a policeman goes to fetch the Magician. He arrives, picks up the corpse, shakes it. The crowd disperses. The Magician drags Petrushka toward the theater, but above the little structure, Petrushka's ghost appears, threatening the Magician and thumbing his nose at him. Terrified, the Magician drops the puppet and hurries away.



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Five of the melodies heard in the two fairground scenes are actual Russian folksongs. The waltzes sentimentally played on cornet, flutes, and harps in the third tableau are by Joseph Lanner, Austrian violinist and composer, friend and colleague of Johann Strauss, Sr. In the opening scene, the music for the first street-dancer—the tune for flutes and clarinets, accompanied on the triangle—is one Stravinsky heard played regularly on a barrel-organ outside his hotel room in Beaulieu. It is a music hall song called *Elle avait un' jambe en bois*. Later it turned out that the song was in copyright, and arrangements were made for Emile Spencer, its composer, to be paid a royalty whenever *Petrushka* was played.\* Of the two sections that Stravinsky first played for Diaghilev in August 1910, the Russian Dance is of course the one that occurs in the first scene. *Petrushka's Cry* became the music for the scene in *Petrushka's* room. Those are the two places in which *Petrushka* is closest to retaining its originally imagined character as a *Konzertstück* for piano and orchestra. One of the undeniable peculiarities of the finished *Petrushka* score is the way Stravinsky managed gradually to forget all about the piano, an inattention for which, to some extent, he made amends in his 1946-47 rescoring.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.

\*Forty-four years later, Stravinsky again found that unwittingly he had taken on a collaborator. The *Greeting Prelude* he wrote for Monteux's eightieth birthday, and which was first performed for Monteux by the Boston Symphony Orchestra under Charles Munch on 4 April 1955, is based on *Happy Birthday*. Stravinsky assumed "this melody to be in the category of folk music, too, or, at least, to be very old and dim in origin. As it turned out, the author (Clayton F. Summy) was alive, but, graciously, did not ask for an indemnity."

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The best introduction to Haydn's life and works is Rosemary Hughes's volume in the Master Musicians series (Littlefield paperback). *Haydn: Chronicle and Works* is a giant, five-volume treatment of the man and the music; Volume III covers "Haydn in England, 1791-1795." Robbins Landon has also contributed a considerably smaller account of Haydn's symphonies to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey provides an interesting account of "Haydn the Inaccessible" plus brief analyses of selected symphonies, including *The Clock*, in the first volume of his *Essays in Musical Analysis*; this dates from a time when much less of Haydn's music was available than we know today (Oxford University paperback). As to recommended recordings of *The Clock*, I suggest either Neville Marriner and the Academy of St. Martin-in-the-Fields (on Philips, with the *Farewell* Symphony, No. 45) or Leonard Bernstein with the New York Philharmonic (Columbia, with the Symphony 103). And Otto Klemperer's quite beautiful performance with the Philharmonia Orchestra is worth hunting down (formerly available on Angel, with the Symphony No. 98). Antal Dorati's complete Haydn symphony project with the Philharmonia Hungarica includes *The Clock* in the volume of London symphonies or in single-disc format, but these performances in general reflect what must have been inadequate rehearsal time, and the sound quality on domestic pressings is inferior; on the other hand, the accompanying notes adapted by H.C. Robbins Landon from his five-volume Haydn study are excellent (London Stereo Treasury).

For readings about Liszt, Michael Steinberg has provided the following: "It's absurd that the excellent Liszt biography by the American author and composer Everett Helm is available only in German, but there it is. (If you do read German, you will find it very much worthwhile and available in Rowohlt's Ro-Ro-Ro monograph series in paperback.) Your best bet currently in English is *Franz Liszt: The Man and his Music*, a symposium edited by Alan Walker (Taplinger). Sacheverell Sitwell's *Liszt* is a splendid and sonorous entertainment, but most of what is in it is taken over at second hand and not always from dependable sources (Peter Smith, or as a Dover paperback). Eleanor Perényi's *Liszt* is elevated gossip, uncharitable, inadequate musically, and also undeniably entertaining (Atlantic-Little, Brown). The prototypical basically unsympathetic Liszt study is Ernest Newman's *The Man Liszt* (Taplinger). Finally, there are thoughtful and stimulating pages on Liszt in *Musical Thoughts and Afterthoughts* by the pianist Alfred Brendel."

Recommended recordings of the Liszt Second Concerto, all paired with the Concerto No. 1, include Alfred Brendel with Bernard Haitink and the London Philharmonic (Philips, also including the *Totentanz*), Garrick Ohlsson with Moshe Atzmon and the New Philharmonia (Angel), and Tamás Vásáry with Felix Prohaska and the Bamberg Symphony (DG; also including the second *Paganini* Etude for piano). In addition, an important historic performance by Emil von Sauer, himself a pupil of Liszt, with Felix Weingartner and the Orchestra of the Paris Conservatoire Concerts has just been reissued by Turnabout.

The Stravinsky bibliography is enormous and problematic, but one can begin with the recent *Stravinsky in Pictures and Documents* compiled by Vera Stravinsky and Robert Craft (Simon and Schuster); *Stravinsky: The Composer and his Works* by Eric Walter White (University of California); and the various volumes of



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Stravinsky/Craft conversations (Doubleday). The biographical and illustrative material in Robert Siohan's *Stravinsky* is useful (October House paperback), and Francis Routh has provided a volume on Stravinsky to the Master Musicians series (Littlefield paperback). Relevant to *Petrushka* are *Stravinsky in the Theater*, edited by Minna Lederman (Da Capo paperback), Richard Buckle's *Nijinsky* (Simon and Schuster), and Prince Peter Lieven's *The Birth of the Ballets-Russes* (Dover paperback). There is a Norton Critical Score of the 1911 *Petrushka*, with supplementary material chosen and in part written by Charles Hamm (available in paperback). Seiji Ozawa's recording of the 1947 *Petrushka* with the Boston Symphony is excellent (RCA; with the *Firebird Suite*), and there is a performance conducted by Stravinsky himself with the Columbia Symphony (Columbia). James Levine's record with the Chicago Symphony (RCA) and Colin Davis's with the Amsterdam Concertgebouw (Philips), both issued fairly recently, are also very good.

—M.M.

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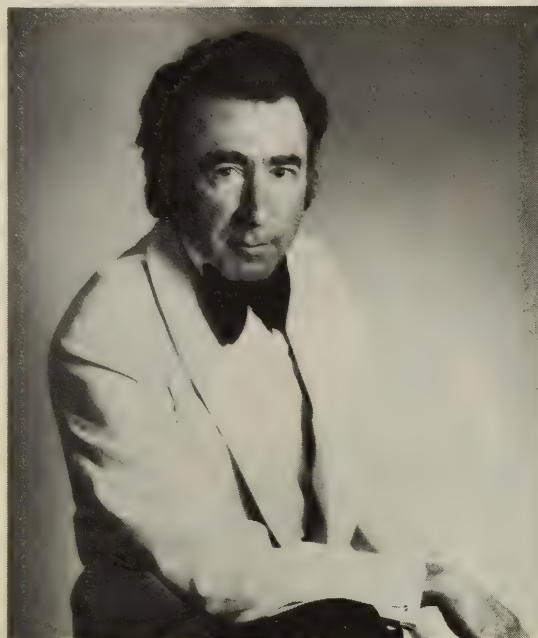
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## Sergiu Comissiona

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Sergiu Comissiona has been music director of the Baltimore Symphony since 1969. Since 1978 he has been both musical advisor and principal conductor for the American Symphony Orchestra in New York. He is also permanent conductor of New York's Chataqua Institution Festival Orchestra, artistic director of the Temple University Music Festival with the Pittsburgh Symphony, and founding conductor of the Israel Chamber Orchestra; in addition, he maintains continuing associations with the Israel Philharmonic and the Gothenburg Symphony Orchestra in Sweden.

Born in Bucharest, Rumania, Mr. Comissiona became an American citizen, together with his wife, on 4 July 1976. Trained as a violinist, his first love was opera, due to his mother's appearances with local opera companies. An unexpected conductorial debut came at age seventeen, when he was called upon to conduct an operatic performance with his mother onstage. His long list of honors includes the top prize in 1954 at the Besançon, France, conductors competition. He became the youngest permanent conductor of the Rumanian National Ensemble and has conducted opera at Covent Garden, the Baltimore Opera, and the New York City Opera. Mr. Comissiona's serious interest in new music has manifest itself in commissions to numerous American composers, including George Rochberg, Gunther Schuller, Elie Siegmeister, and Roger Sessions, and his association with the Baltimore Symphony has led to recordings for Columbia, a Mendelssohn series for Vox, and radio syndication of that orchestra's concerts. His busy schedule takes him to Houston, Cincinnati, Pittsburgh, Vancouver, and Ottawa, as well as to Europe, Israel, and South America. Mr. Comissiona has appeared previously with the Boston Symphony Orchestra in December 1977 and in 1978 at Tanglewood.



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## Russell Sherman

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Russell Sherman's individuality has stirred audiences and critics on both sides of the Atlantic; last season, he played recitals in New York, London, Paris, Chicago, Boston, Philadelphia, St. Louis, various smaller cities, and at a number of college campuses. Born in New York, Russell Sherman was only eleven when the famed pianist Edward Steuermann, himself a pupil of Busoni and Schoenberg and the first performer of all Schoenberg's piano works, accepted him as a pupil. At fifteen he made his recital debut in New York's Town Hall, and he graduated from Columbia University with a humanities degree at nineteen.

He became active in New York's contemporary music scene, making his major orchestral debut with the New York Philharmonic under Leonard Bernstein and giving recitals in Washington and other cities. Mr. Sherman moved in 1959 to the west coast, where he made his debut with the Los Angeles Philharmonic and performed cycles of the Beethoven piano sonatas and Bach's *Well-tempered Clavier*, and upon his return to the east he made his home in the Boston area, where he is presently a member of the piano faculty at the New England Conservatory of Music. In 1975, a New York Tully Hall recital of Liszt's *Transcendental Etudes* brought him again to the attention of the musical world, and since then he has concertized regularly both in this country and abroad. Mr. Sherman's recordings include the Liszt *Transcendental Etudes* and sonatas by Beethoven. These are his first performances with the Boston Symphony.

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**Igor Stravinsky**  
**Duo Concertant**

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Stravinsky composed his Violin Concerto in 1931 for the young Samuel Dushkin. Although Stravinsky (as conductor) and Dushkin (as soloist) received invitations to play the concerto all over Europe, the composer realized that their performances were limited to cities with a capable orchestra. It occurred to him that concerts might be more easily arranged if he wrote something for piano and violin; then he and Dushkin could perform almost anywhere. The result was the *Duo Concertant*, composed between December 1931 and mid-July 1932. In his later years, Stravinsky recalled that the work was in part inspired by a book on the Italian poet Petrarch, which led him to aim at a kind of lyrical treatment related in some way to pastoral poetry. Though some passages in the *Duo Concertant* may suggest the spirit of pastoral life, it is at least as likely that Stravinsky was concerned with the technical problem of combining the percussive sound of the piano with the continuously produced sound of bowed strings. Despite the composer's apparent desire to make the work appear to be little more than a compositional exercise, he exploits various features of both piano and violin to produce an effective concert piece.

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**Igor Stravinsky**  
**Suite Italienne**

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*Pulcinella* was the first of those Stravinskian evocations of an older musical style reworked with characteristic wit and verve. Produced in Paris in 1920 with choreography by Massine and a set designed by Picasso, the charming evocation of an eighteenth-century style was a great success with the public. Two transcriptions have been made for solo stringed instrument and piano, both entitled *Suite Italienne*. Stravinsky and Samuel Dushkin made one for violin and piano for their concert tour, and Gregor Piatigorsky, with Stravinsky's permission, made one for cello and piano. The cello version begins with two movements taken from the opening of the ballet and ends with a movement containing its closing material. All of the original thematic ideas are drawn from the works of Pergolesi (or what were then thought to be the works of Pergolesi; many are now known to be spurious), but they are made subtly asymmetrical by Stravinsky's treatment of them. The results sound like Stravinsky, certainly, but a Stravinsky much less astringent than the composer we know from much of his other music.

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**Sergei Prokofiev**  
**March from *Music for Children***

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*Music for Children*, Opus 65, is a set of twelve easy pieces for piano composed by Prokofiev during the summer of 1935. One of these, the "March," is performed here in a transcription for solo cello. Its directness and brevity obviate description.

—S.L.





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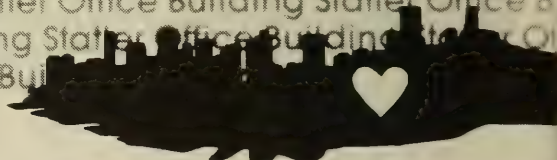
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## Marylou Speaker

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Marylou Speaker was a pianist at five, a violinist at seven, and has been playing in orchestras since she was ten. Following private study in Portland, Oregon, she was a summer student at Tanglewood, Aspen, and Marlboro, and she studied also at the New England Conservatory with Joseph Silverstein. Her earlier orchestral experience includes the Boston Philharmonia, the Boston Opera and Ballet orchestras, the Aspen Chamber Symphony and the Los Angeles Chamber Orchestra, and she has made frequent appearances as soloist with the Boston Pops and as recitalist in New England. Ms. Speaker

joined the Boston Symphony Orchestra in 1970 and became principal second violin at the beginning of the 1977-78 season.

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## Luis Leguia

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Born in Hollywood, California, Luis Leguia studied at the Ecole Normale in Paris and at Juilliard; his teachers included Arthur Van den Bogarde, Kurt Reher, André Navarra, Leonard Rose, and Pablo Casals. Mr. Leguia has played solo recitals and concertos in Montreal; he has performed at the National Gallery of Art in Washington, D.C., in New York's Town Hall, and in numerous New England area recitals. Before joining the Boston Symphony in 1963, he was a member of the Houston Symphony, the National Symphony, and the Metropolitan Opera orchestras.



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## Betty Benthin



A native Oregonian, Betty Benthin is a violist, violinist, and pianist all in one. She came to the Boston Symphony's viola section in 1977 from the Minnesota Orchestra and the St. Paul Chamber Orchestra, for which she was associate principal viola, extra violinist, and chamber pianist. At Idaho State University, she was an artist-in-residence and lecturer on her three instruments. She has studied at the Curtis Institute and the Yale School of Music, and her teachers have included violist William Primrose, violinist Jascha Brodsky, and pianist Grant Johannesen.

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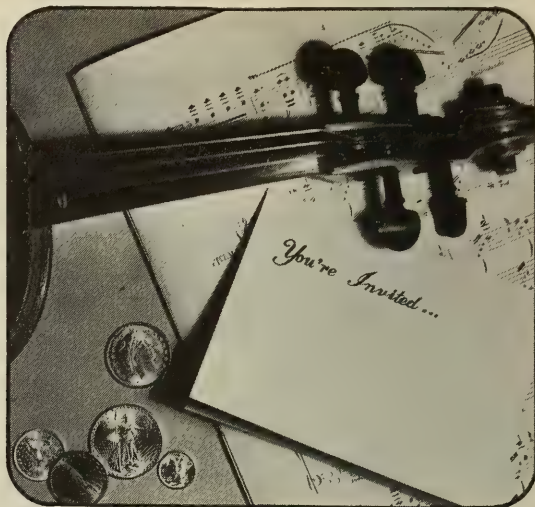
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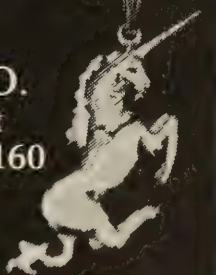
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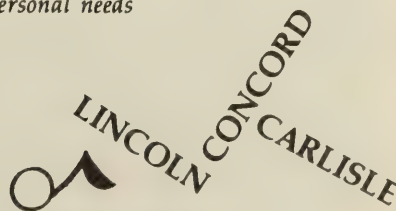
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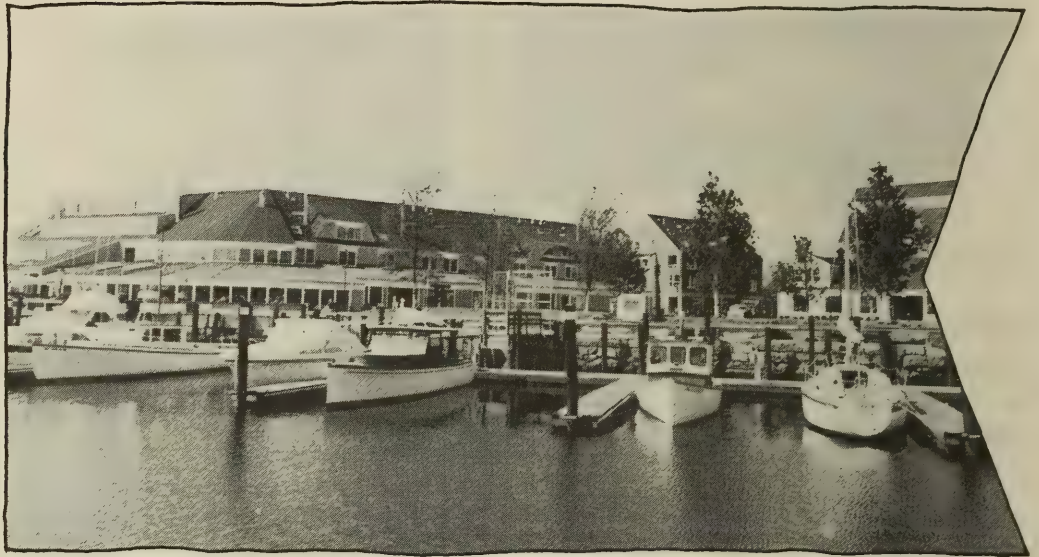
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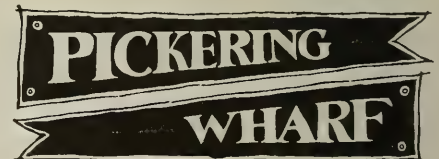
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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra and makes your seat available to someone who wants to attend the concert. You will receive a tax-deductible receipt as acknowledgment for your contribution.

**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to



leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The Rush Tickets are sold at \$3.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard by delayed broadcast in many parts of the United States and Canada through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WFCR-FM (Amherst 88.5), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Saturday evening concerts are broadcast live by these same stations and also WCRB (Boston 102.5 FM). Most of the Tuesday evening concerts are broadcast live by WGBH-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

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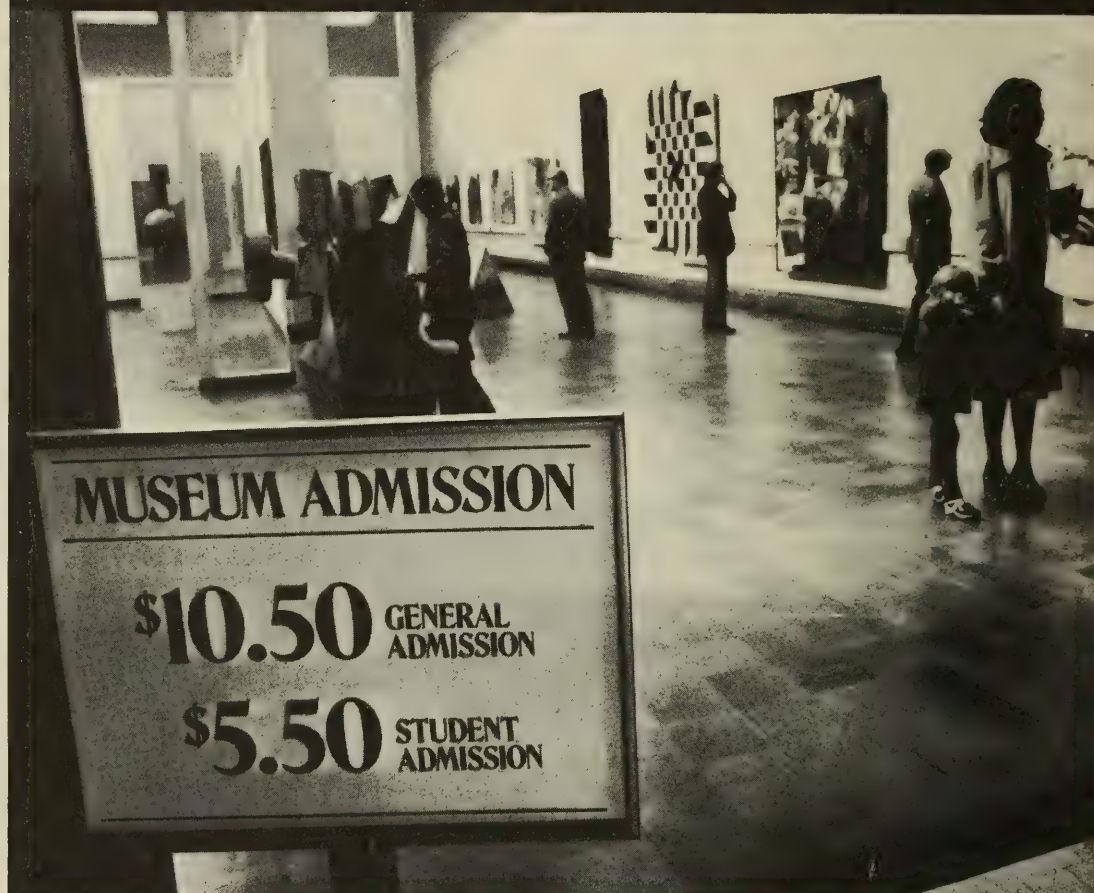
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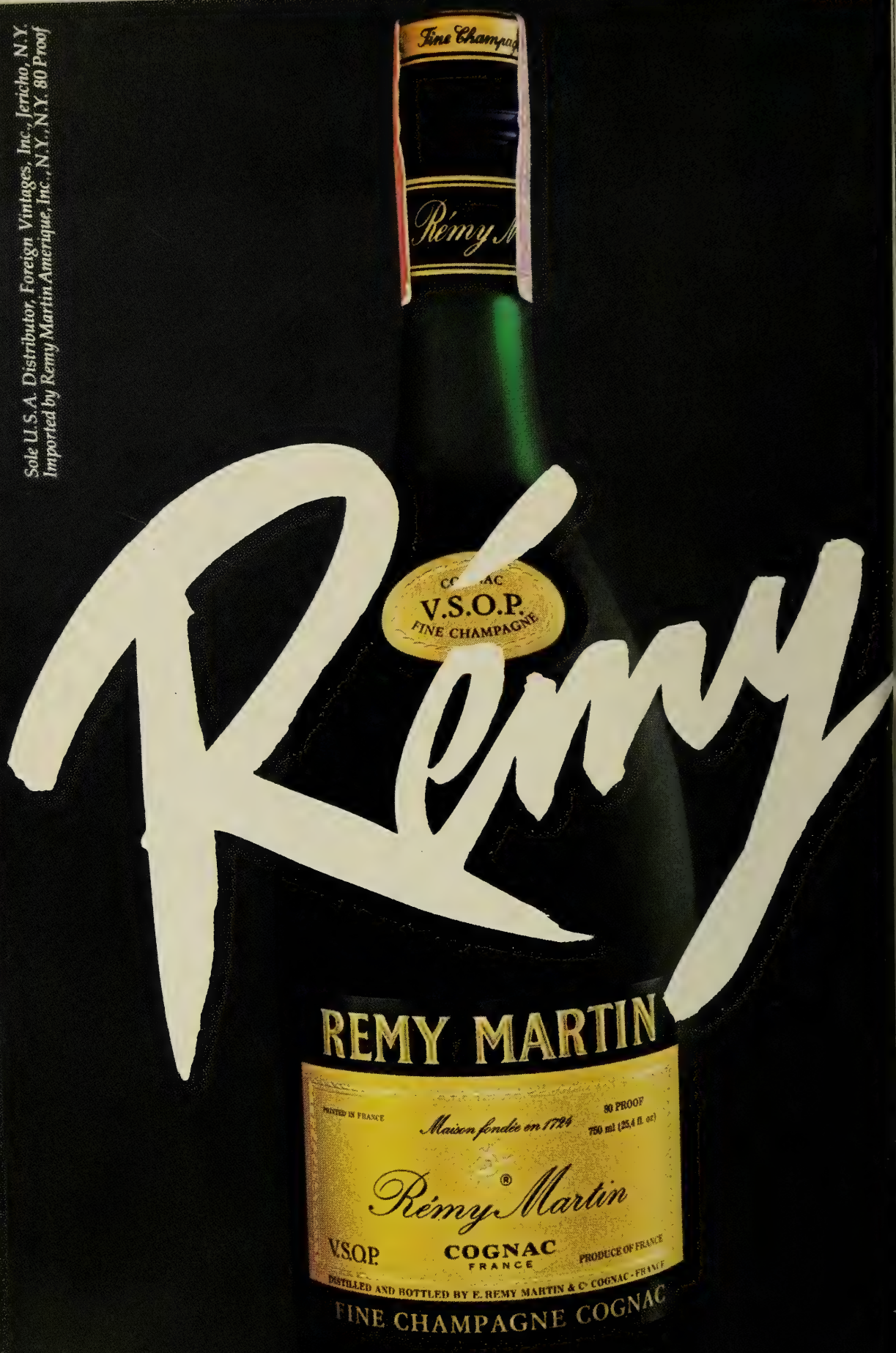
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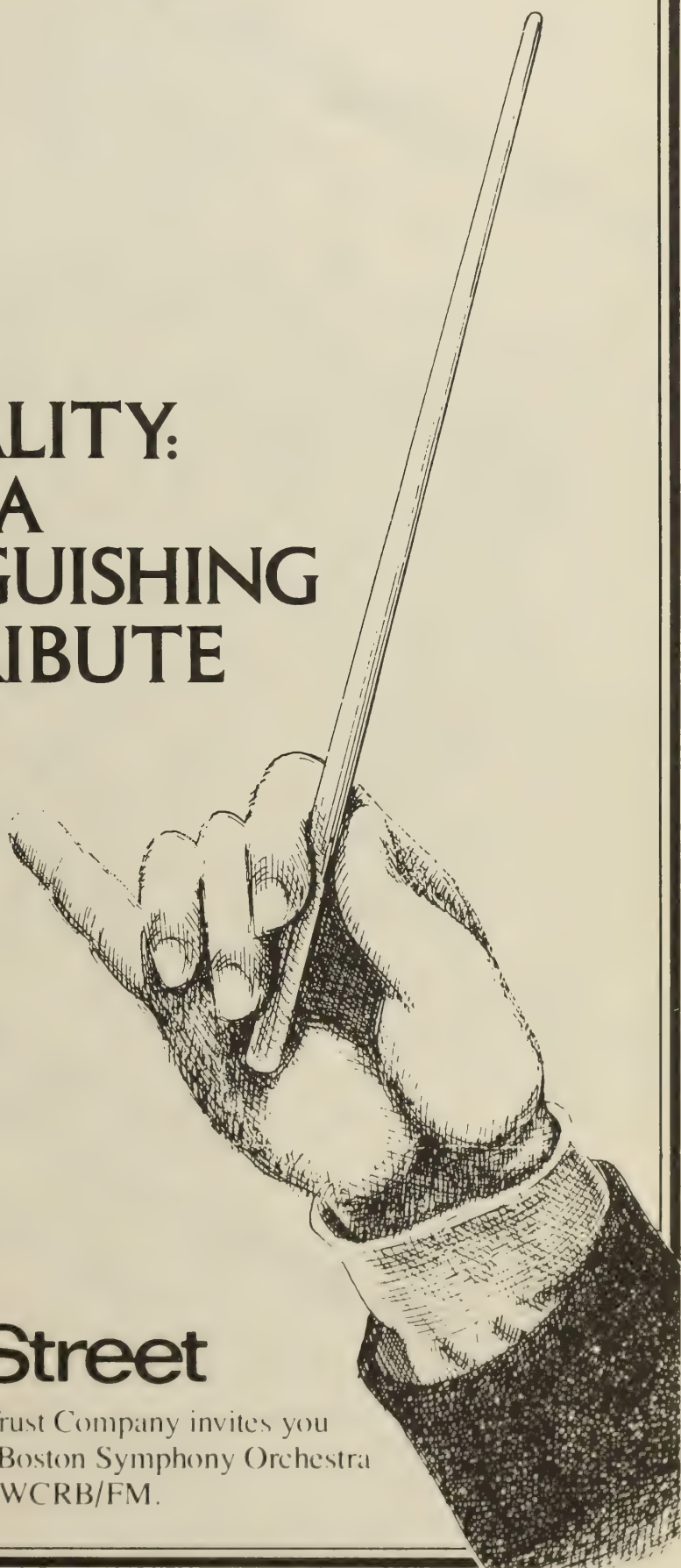
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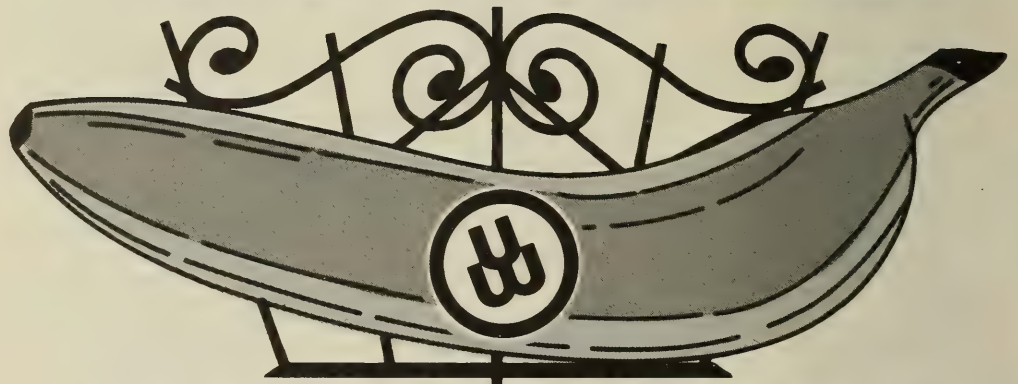
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## **BSO/100 Drive Accelerates in March**

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BSO/100 volunteers will mount a major telephone campaign next month to reach prospective donors. Mrs. John M. Bradley, Centennial Fund Chairman, emphasizes that this effort is directed toward specially selected subscribers, Friends, and "other civic-minded individuals who would like to support our great Orchestra at the time of its 100th birthday by making a significant, lasting, permanent contribution which can be added to the BSO's endowment fund and so benefit the Orchestra for years to come." The effort will be coordinated by Major Gifts Committee Chairmen, Mrs. R. Douglas Hall III and Mr. Mark Tishler.

Two recent major gifts have come in the form of chair endowments: J.P. Barger, president of the Dynatech Corporation, Burlington, Massachusetts, has endowed the *J. P. and Mary B. Barger chair* occupied by principal trombonist Ronald Barron. Irving Rabb, for many years a Boston Symphony trustee, has endowed the *Charlotte and Irving W. Rabb chair* occupied by Vyacheslav Uritsky, assistant principal of the second violins.

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## **BSO/WCRB Musical Marathon '80**

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"Turn Your Money Into Music" during the tenth BSO/WCRB Musical Marathon, scheduled this year for Friday, Saturday, Sunday, the weekend of 18 April. Once again, Marathon headquarters will be Symphony Hall's Cabot-Cahners Room, and host for the three days of broadcasting will be WCRB's Richard L. Kaye. There'll be a pledge booth and broadcast facility at the Quincy Market Rotunda, a special concert with BSO Music Director Seiji Ozawa and Boston Pops Conductor John Williams—televised live from 6:30-8 pm by WCVB-TV-Channel 5 on Sunday, 20 April—and lots of new "thank-you" premiums in return for your pledges. Again, that's the tenth annual BSO/WCRB Musical Marathon, the weekend of 18-19-20 April.

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## **"Ozawa in Peking"**

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"Ozawa in Peking," a one-hour television special documenting Seiji Ozawa's historic performances of Beethoven's Ninth Symphony in China last December, will be aired in Boston by WNAC-TV-Channel 7 on Friday evening, 29 February from 8 to 9 pm. The program will be shown in New York by WOR-TV-Channel 9 on Monday evening, 10 March from 8 to 9 pm, and it will be seen in other parts of the country as well.

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## BSO Guests on WGBH-FM

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Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists when he speaks with conductor Sergiu Comissiona on Monday morning, 25 February at 11.

In addition, WGBH is repeating last season's series of Lurtsema-hosted interviews, *The Orchestra*, on Thursday evenings at 8:

- 6 March— Peter Gelb, Assistant Manager
- 13 March— Charles Kavalovski, Principal Horn
- 20 March— Armando Ghitalla, Former Principal Trumpet
- 27 March— Ronald Barron, Principal Trombone

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## BSO on Record

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A new Boston Symphony recording of the Tchaikovsky First Piano Concerto has just been released by Philips records; Sir Colin Davis conducts, and the piano soloist is Claudio Arrau. And by mid-March, Deutsche Grammophon will have issued its latest BSO disc: the Alban Berg and Igor Stravinsky violin concertos with soloist Itzhak Perlman and Music Director Seiji Ozawa.



# BARNES & NOBLE

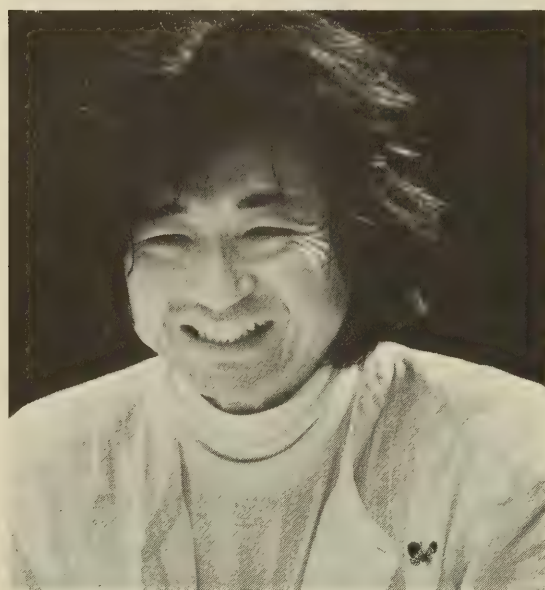
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.



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## Joseph Haydn

### Symphony No. 101 in D, *The Clock*

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Franz Joseph Haydn was born in Rohrau-on-the-Leitha, Lower Austria, on 1 March 1732 and died in Vienna on 31 May 1809. Haydn completed this symphony in London in 1794 and led its first performance at Salomon's Hanover-Square Concert on 3 March that year. The first performance in America was given by Carl Bergmann and the Germania Musical Society at the Boston Melodeon on 19 December 1851. Emil Paur led the first Boston Symphony performances in April 1895, and the BSO has since played it under the direction of Leonard Bernstein, Charles Munch, Ferenc Fricsay, and Erich Leinsdorf, whose performances in December 1965/

January 1966 were the orchestra's most recent. The score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

From a report on "Concert- and Theatre-music in London" printed in the *Berlinische Musikalische Zeitung* on 29 June 1793:

The best concert in London is that of which Salomon is the entrepreneur, and which is, therefore, known as *Salomon's Concert*. The orchestra consists of 12 to 16 violins, 4 violas, 5 violoncellos and 4 contrabasses, flutes, oboes, bassoons, horns, trumpets and kettledrums—about 40 persons in all . . . The music sounds, in the hall, beautiful beyond any description . . . Salomon was always a good interpreter, but now one can say that he is superb. Perhaps, however, the presence of Haydn, who has been here the last two Carneval seasons and personally conducted his symphonies at Salomon's concerts, is in part responsible. In each concert two, often three Haydn symphonies are played. Madame Mara sings two arias; Signor Bruni, a castrato from the Italian opera here, the same; Viotti or Salomon plays a violin concerto. There is usually, besides this, a concerto for oboe, flute, harp or violoncello—a Concerto Grosso, or a quartet. The whole concert is in two parts, beginning at 8 o'clock in the evening and lasting until 11 or half-past 11 . . .

By the time Haydn came in person to London, his music had been known there for some twenty years; the city's public was altogether ready to take him to its heart, and a favorable reception was assured. Freed from bondage by the death in September 1790 of Prince Nicholas Esterházy (" . . . it is a sad thing always to be a slave," Haydn had earlier written his friend and confidante Marianne von Genzinger, wife to Prince Nicholas's physician), the composer was just ready to accept a post with King Ferdinand of Naples and fulfill a lifelong ambition to see Italy when, that December, the London impresario Johann Peter Salomon appeared on his doorstep. Haydn responded favorably to Salomon's direct approach, and to the lucrative monetary offer that came with it.



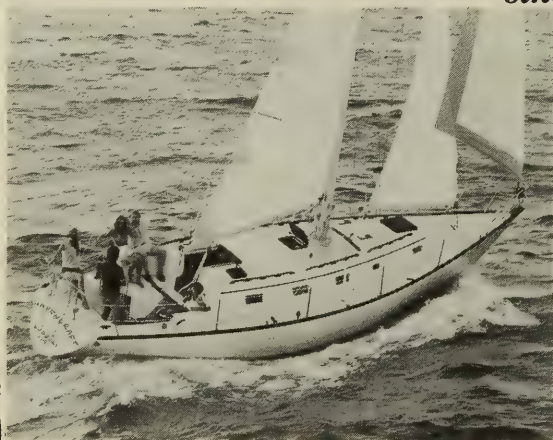
Following a portentous parting from Mozart ("I fear, father, this will be our last meeting," said the younger to the elder composer) and a seventeen-day overland journey, he and Salomon crossed the Channel together, arriving in Dover on New Year's day of 1791.

That initial London visit, encompassing two musical seasons—the first ending in June 1791, the second running from February until June 1792—with time to travel and "draw breath" in between, found Haydn caught up in a steady stream of social as well as professional obligations. London musical life was very different from that on the Continent, where aristocratic patronage held sway. Here, besides Salomon's own subscription series, there were William Cramer's rival Professional Concerts, numerous musical societies, opera at Covent Garden, Drury Lane, and the Pantheon. Haydn was wine and dined from the start. He renewed acquaintance with old friends, established new ones—among them, Dr. Charles Burney, whose *General History of Music* is still a valuable source of information, with whom Haydn had previously corresponded, and who was instrumental in Oxford University's conferring upon the composer an honorary doctorate in July 1791—and somehow made the time during all this to write a considerable quantity of music.

There were more directly personal matters as well. Haydn was still salaried as *Kapellmeister* of Esterháza, and his evasion in 1791 of an urgent request from Anton Esterházy, Nicholas's successor, to return there, was a matter of some concern. In December 1791 came the news of Mozart's death, and Haydn was beside himself with grief. An old infatuation with Luigia Polzelli, a mezzo-soprano whose husband had been a violinist at Esterháza, was rekindled (through correspondence) when word of the husband's death reached Haydn in London; Haydn's wife played a part in the subsequent flare-up. And then followed his meeting and relationship with Rebecca Schroeter, later described by Haydn as "an English widow in London who loved me, who although she was sixty at the time, was still a beautiful and lovable woman, whom I would very readily have married if I had been free then."

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Haydn left London on 23 June 1792. For this first visit he had composed the symphonies 93-98. When he returned to England in February 1794, it was for the concerts at which his last six symphonies were introduced, but only symphonies 99-101 were actually given under Salomon's auspices: the final three *London* symphonies were heard at Giovanni Battista Viotti's Opera Concerts, at the King's Theatre, Haymarket, Salomon having discontinued his own series when wartime circumstances—these were the years of the French Revolution and the subsequent war between France on one side, Britain and Austria on the other—made bringing over adequate talent from the Continent exceedingly difficult.

Though the Symphony No. 101, subtitled *The Clock*, is the last numerically of those introduced at Salomon's concerts, it was actually heard four weeks *earlier* than the *Military* Symphony, No. 100. And as to chronology of composition, an exceedingly intricate area of Haydn scholarship, parts of both these symphonies date from earlier times. In fact, the minuet of *The Clock* was completed in 1793, the year Haydn gave it to the Esterháza librarian, Pater Primitivus Niemecz, for use in one of the musical clocks that Niemecz built.\* But the actual basis for the Symphony No. 101's subtitle is the clock-like, ticking accompaniment in the second movement, and this subtitle was known at least by 1798, when it appeared at the head of a printed edition of that movement.

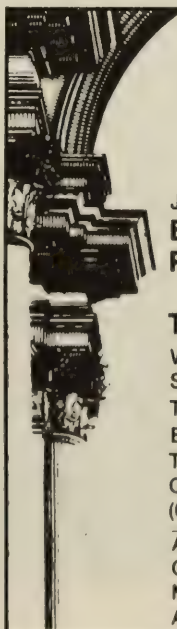
\*In an earlier program note for the Boston Symphony, John N. Burk wrote: "In the time of Haydn and Mozart the *Flötenuhr*, or 'flute-clock,' came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. . . . Haydn's interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the 'Mechanical Orchestra,' an invention of Johann Strasser in 1802. This wonder of the age played Haydn's 'Military' Symphony."



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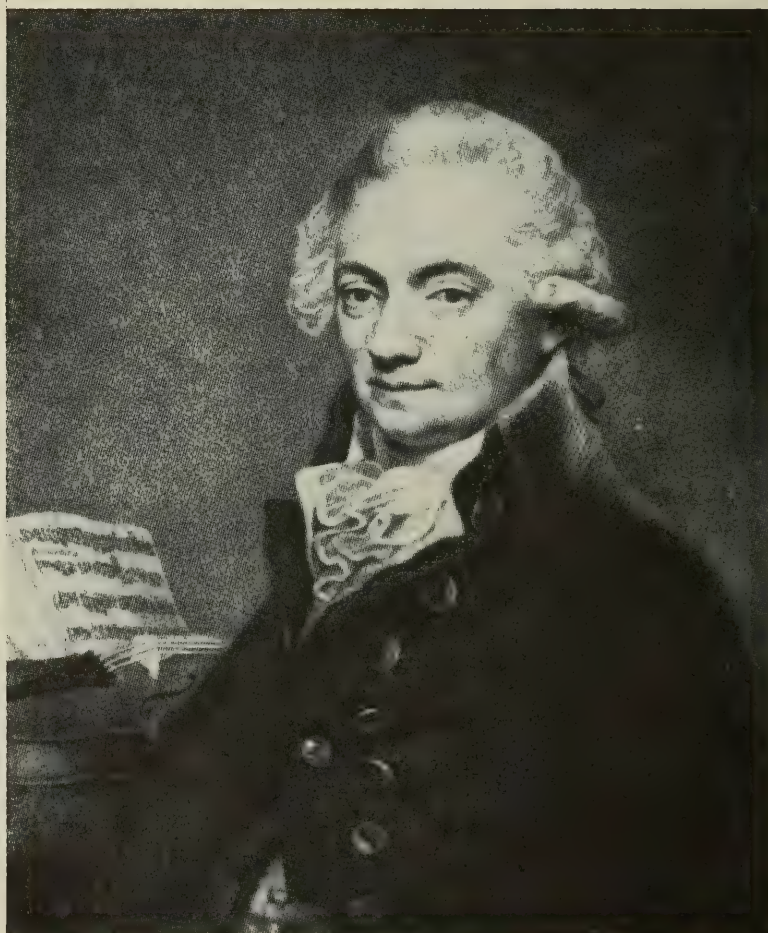
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*The Clock* had its first performance at "MR. SALOMON'S CONCERT, HANOVER-SQUARE" on 3 March 1794 (the first two movements were encored), and it was repeated at Salomon's next concert a week later. Like the *London* symphonies 93, 96, and 104, Symphony 101 is in brilliant trumpet-and-drums D major. But brass and timpani are silent for the first movement's minor-mode, adagio introduction, which, with its somber string writing, mournful woodwind sound, and halting, chromatically-inflected motion, gives an overriding impression of uncertainty, gloom, and foreboding. In fact, no greater contrast could be imagined to the succeeding D major Presto, in bouncy 6/8 meter (a time-signature normally reserved for Haydn's last movements) and full of never-ceasing energy, reinforced towards the close of the exposition by a wonderful upward sweep of violins. The composer's original tempo marking for this movement was "Presto, ma non troppo," but he removed the qualifying phrase—this music is meant to move, and to move quickly.

As noted previously, *The Clock's* subtitle comes from the andante's "tick-tock" accompaniment, heard first in bassoons and plucked strings; this pervasive rhythm makes itself felt even when it is not explicitly present. The first full statement of the theme is followed by a stormy G minor episode, but when the clock's ticking resumes for the restatement, it is with a difference: it sounds now




*Johann Peter Salomon*

in the widely spaced registers of solo bassoon and solo flute, the violin melody filling the space between. The restatement finished, the ticking, and the clock, stop. But not quite. It resumes tentatively, paving the way for a fortissimo statement of the main tune for full orchestra, and only when the ticking slows in the final measures do we realize that the movement is done.

The minuet is earthy and direct, in Haydn's boisterous peasant style; muffled drums and fanfares for the brass are among the orchestral touches that call themselves to our observation. But it is the trio that provides the next real attention-getter: granted, the solo flute has had a reasonable amount of work to this point, but can this excuse the harsh dissonance that results from its seemingly wrong entrance? The second time round, all goes well when the strings obligingly change their harmony to accommodate the flute, which engages in bits of dialogue with the solo bassoon as the trio proceeds.

The finale is witty and compact, its theme lightly scored, folkish, and exceedingly simple—though things seem a bit off-kilter in the middle when motivic contours obscure upbeats and downbeats. Following a whirlwind developmental episode, the theme returns in full orchestra. Next comes a gruff minor-mode section, Haydn the disciplinarian shaking his fist at us. But we can't take this seriously for more than a minute, so now Haydn the academic presents us with an elegant fugal treatment of the theme, and it is this, rather than a complete thematic restatement, that leads the way to the brilliantly joyous close.

—Marc Mandel



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## Franz Liszt

### Piano Concerto No. 2 in A

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*Franz Liszt was born in Raiding, Hungary, on 22 October 1811 and died in Bayreuth, Germany, on 31 July 1886. He drafted both of his piano concertos at roughly the same time in 1839, then put them aside and reworked them in 1849. The Second Concerto was apparently finished by October of 1849, but Liszt continued to make small changes thereafter. The first performance took place at the Weimar Court Theater on 7 January 1857, with Liszt conducting and his pupil Hans von Bronsart as the piano soloist. Theodore Thomas led the first American performance, at the Boston Music Hall, on 5 October 1870, with Anna Mehlig as soloist. Georg Henschel*

*conducted the first Boston Symphony performances with pianist Carl Baermann in February 1884, and it has since been performed at BSO concerts by Rafael Joseffy, Arthur Friedheim, Richard Burmeister, and Ferruccio Busoni (Arthur Nikisch conducting); Joseffy with Emil Paur conducting; Baermann, Leopold Godowsky, Joseffy, and Waldemar Lütschg (Wilhelm Gericke conducting); Rudolph Ganz, Heinrich Gebhard, and Ernest Schelling (Karl Muck conducting); Ossip Gabrilowitsch, Yolanda Merö, Ganz, and Gebhard (Max Fiedler conducting); Erwin Nyiregyhazi, Marjorie Church, and Mitja Nikisch (Pierre Monteux conducting); Nadia Reisenberg and Merö with Serge Koussevitzky, Byron Janis with Charles Munch, Van Cliburn with Erich Leinsdorf, and, most recently, at the opening concerts of the 1974-75 season, André Watts with Seiji Ozawa. In addition to solo pianist, the score calls for three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.*

For all his spectacular self-assurance at the piano, Liszt was astonishingly insecure as a composer. He would rework old compositions repeatedly, fussing with this detail or that, never quite sure if he had yet got it right. And, worse, he often took advice from random acquaintances, offered gratuitously, and then reworked pieces again. Almost every one of his major compositions went through stages of creation, and a number of works actually exist in two different "finished" forms. But few, if any, of his works have so long a gap between conception and first performance as the Second Piano Concerto.

It was during the early phase of his career, when he was known primarily as a touring piano virtuoso of extraordinary attainments, that Liszt sketched both of his piano concertos—almost simultaneously—in 1839. At that point they were surely conceived as showpieces for his own talents, and if he had actually fin-

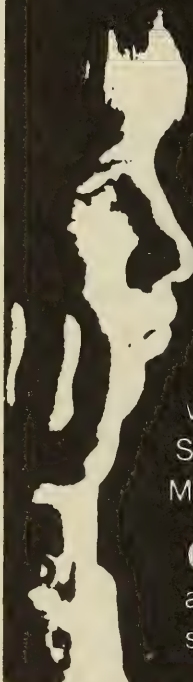


ished and performed them then, they would no doubt have been much different in character than they finally turned out. As it was, the pressure of touring caused him to put both works aside for a decade until he had settled in Weimar and given up the vagabond life of the international concert star to devote himself to composition and conducting. Although he had written a great deal of music already (mostly brilliant display pieces for piano solo), he worked hard to improve his skills, especially in orchestration.

Liszt was surely not lacking totally in experience at orchestration, since he had already finished a score for the 1839 version of the concerto. But by 1849 he had put himself to some extent in the hands of Joachim Raff, who is supposed to have worked with him on his scoring and even perhaps to have scored a few of the symphonic poems. (Raff was an extremely fluent and prolific composer, eleven years Liszt's junior; in 1875—the year before Brahms's First Symphony—he was widely regarded as the greatest living German symphonist. His compositions, running to some 200-plus opus numbers, are largely forgotten today, although his Third Symphony—entitled *In the Forest*—and Fifth Symphony—*Lenore*—have been recorded, along with a virtuosic but rather bland piano concerto.) It is hard to tell exactly how much influence Raff had on any of Liszt's scores, partly because most of the manuscripts are in the Liszt Museum in Weimar (East Germany), and have, as yet, not been studied systematically.

What is clear, though, is the fact that Liszt had essentially finished the A major Concerto before Raff even arrived. His letter to the younger man, accepting Raff's offer of assistance in orchestration, mentions in passing that the

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scores of his two concertos have been fully written out. At most Raff might have suggested some changes as cosmetic improvements after the fact, though the orchestration of the Second Concerto is so much of a piece, and so poetic throughout, that it is hard to see where any changes could have been made.

Even though the work was "finished" according to Liszt in 1849, he was in no hurry to present it to the public. Perhaps he still entertained lingering doubts of the piece's effectiveness. In any case, there seem to have been some slight adjustments to the score during the ensuing years. Liszt wrote to Hans von Bülow on 12 May 1853, "I have just finished reworking my two concertos and the *Totentanz* in order to have them copied definitively." The "definitive" fair copy was made by Raff, but even then Liszt added a few more touches himself. And Raff made yet another copy about the time of the first performance, which took place in Weimar with the work's dedicatee, Hans von Bronsart, as soloist. By now Liszt himself had definitely given up appearing as a virtuoso, and most of his own performances at the keyboard were private affairs. He preferred to be presented as a conductor and composer.

Like so much of Liszt's work, the Second Concerto is *sui generis*. Although it is by no means lacking in opportunities for virtuoso display, it gives the impression of being quieter, more introspective than the First Concerto, partly because of the ravishingly beautiful opening for woodwinds, in which the sweet song of the clarinet turns out to generate many of the musical ideas that follow. The fusion of the usual three movements of a concerto into a single long movement that could be construed in a kind of sonata form is Liszt's response to the nine-



An 1847 Liszt caricature





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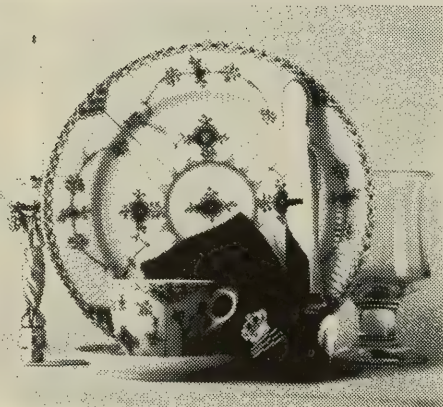
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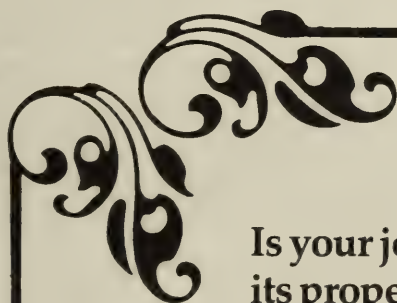
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teenth-century composer's search for increasing organic relationships throughout a composition. His inventive reworking of the motivic material to produce melodies of strikingly diverse psychological tone remains a matter of admiration, even though it does produce the one moment in the piece that might be considered banal: the march-like "recapitulation" in which the atmospheric opening material is converted into a brass-band display. But except for that one momentary lapse, Liszt's refinement of expressive harmony and poetic orchestration put the Second Concerto high on the honor roll of his best compositions.

Considering how unsure of himself he was, the orchestration throughout is masterly. His sense of appropriateness never fails (except for the one moment already mentioned). No musical idea could seem less appropriate to the piano than the languishing, dreamy poetic opening theme; Liszt obviously recognized this fact, because he never once gives that material to the soloist in its original form. Instead the piano weaves gentle arabesques around sustained chords in the woodwinds alternating with strings (shortly after the opening) or else converts it into something altogether more assertive.

Though there are brilliant passages galore throughout this concerto, Liszt is admirably restrained in his virtuoso display. Almost without exception the sparkling, cadenza-like passages are built on still new developments of the basic thematic material; thus, rather than intruding, as virtuosic elements so often do in romantic piano compositions, they contribute further to the unity of this remarkable score.

—Steven Ledbetter



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## Igor Stravinsky

*Petrushka*, Burlesque in four scenes (revised version of 1947)



Igor Fedorovich Stravinsky was born at Oranienbaum, Russia, on 5 June 1882 (old style) or 17 June 1882 (new style) and died in New York City on 6 April 1971. He composed *Petrushka* at Lausanne and Clarens, Switzerland, at Beaulieu in the South of France, and in Rome, between August 1910 and 26 May 1911. The first performance was given by Serge Diaghilev's Russian Ballet at the Théâtre du Châtelet, Paris, on 13 June 1911. Scenario, scenery, and costumes were by Alexandre Benois, whose name appears on the title page as co-author of these "scenes burlesques" and to whom the music is dedicated. The choreography was by Michel Fokine. Pierre Monteux

conducted, and the principal roles were taken by Vaslav Nijinsky as *Petrushka*, Tamara Karsavina as the Ballerina, Alexander Orlov as the Moor, and Enrico Cecchetti as the Magician. It was also Monteux who conducted the first concert performance on 1 March 1914 at the Casino de Paris, with Alfredo Casella playing the piano solo. *Petrushka* came to the United States with the Russian Ballet and was danced here for the first time at the Century Theatre, New York City, on 24 January 1916, Ernest Ansermet conducting and with Léonide Miassine (later Massine), Lydia Lopokova, and Adolf Bolm. The same cast gave the work at the Boston Opera House on 4 February 1916.

The first hearing of any of the *Petrushka* music at a Boston Symphony concert was on 26 November 1920, when Pierre Monteux conducted a suite consisting of the Russian Dance from the first scene and the whole of the second and fourth scenes. Raymond Havens played the piano. In later years, Serge Koussevitzky, Richard Burgin, Stravinsky himself, Ernest Ansermet, Leopold Stokowski, and Erich Leinsdorf all conducted suites put together in various ways from the full score, the pianists including Jesús María Sanromá, Lukas Foss, Bernard Zighéra, Claude Frank, and Richard Weitach. Leonard Bernstein was the first conductor to give the complete 1911 score at a Boston Symphony concert: that was in January 1948, and the pianist was Lukas Foss. The 1911 version has been performed since by Pierre Monteux, Erich Leinsdorf, and, most recently, by Sarah Caldwell (with Jerome Rosen), in January 1977 at Symphony Hall and the following summer at Tanglewood. In 1946, Stravinsky reorchestrated *Petrushka*, the new edition being generally identified by the date of its publication as "the 1947 version." In February 1946, the composer conducted a hybrid suite at a pair of Boston Symphony concerts,



playing the first tableau in the revised version, just finished, and the fourth in the 1911 original. Since, Eleazar de Carvalho (with Bernard Zighéra), Jorge Mester (with Newton Wayland), Seiji Ozawa (with Michael Tilson Thomas), Alain Lombard (with Newton Wayland), and Michael Tilson Thomas (with Jerome Rosen), have conducted the 1947 *Petrushka*. Mr. Thomas's performances, in December 1974, were the orchestra's most recent of that version.

The original *Petrushka* is scored for four flutes (one doubling piccolo), four oboes (one doubling English horn), four clarinets (one doubling bass clarinet), four bassoons (one doubling contrabassoon), four horns, two cornets, two trumpets (one doubling high trumpet in D), three trombones, tuba, kettledrums, bass drum, cymbals, gong, triangle, tambourine, snare drum, xylophone, glockenspiel, off-stage snare drum and long drum, two harps, piano, celesta, and strings. The 1947 score slims this down to three each of woodwinds (with doublings as before), four horns, three trumpets, the rest—except for needing only one harp—being as in 1911. At these performances, Sergiu Comissiona conducts the 1947 *Petrushka*.

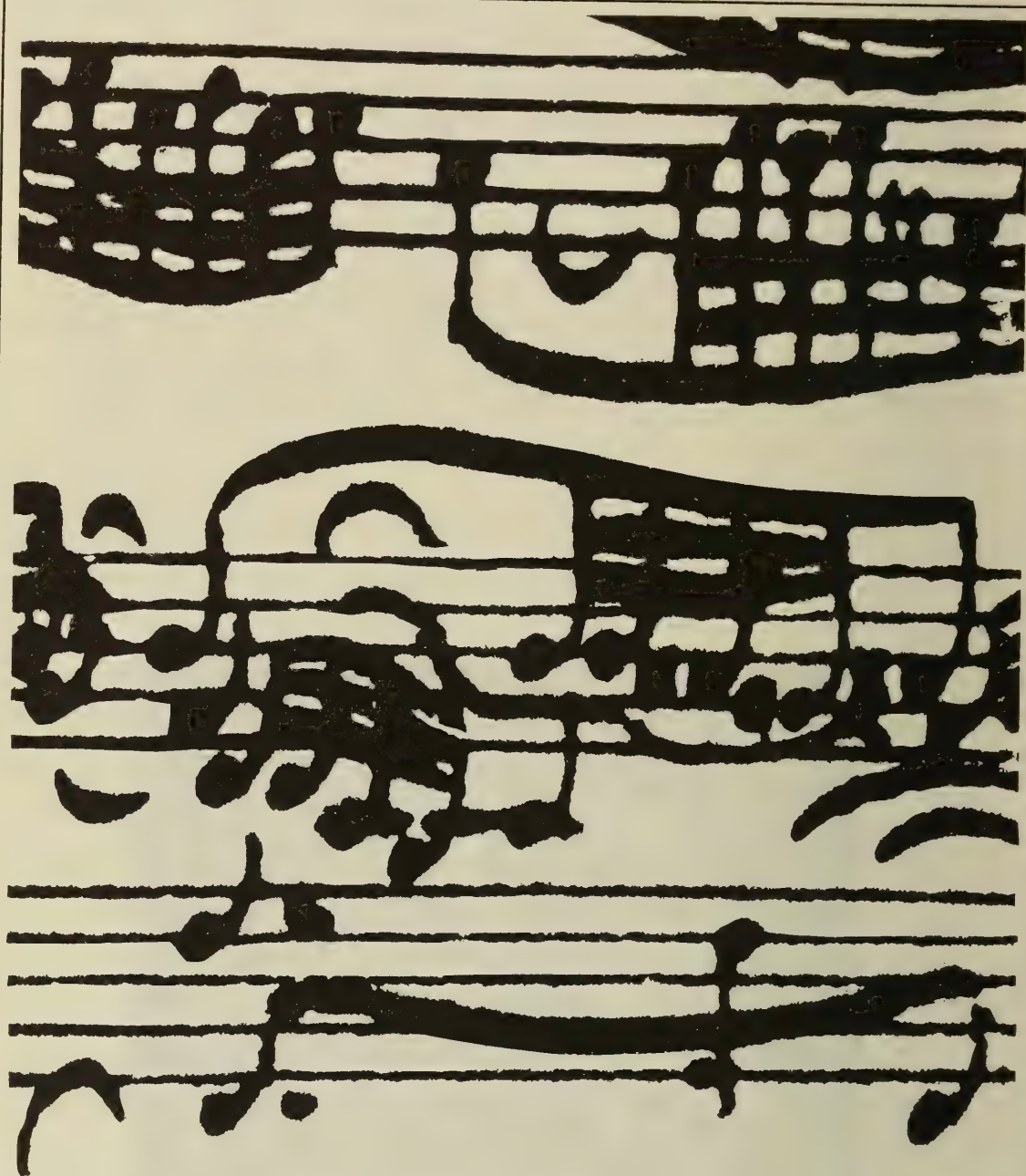
Stravinsky at twenty-eight was a fully developed artistic personality, dazzlingly and completely himself. *The Firebird* had had an immense success when Diaghilev produced it at the Paris Opera: on 25 June 1910, Stravinsky became a celebrity—for life. During the last days of finishing the *Firebird* orchestration, he had a dream in which he had witnessed "a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." This suggested music, which indeed he began to compose—a perplexing task, as it turned out, for, while he could play the complex rhythms he imagined, he did not know how to write them down. He thought of the work as a symphony, but when he played the music to Diaghilev, that great impresario at once saw its possibilities for dance. Eager to consolidate the success of *The Firebird*, he urged Stravinsky to forge ahead with *The Rite of Spring*. Stravinsky agreed, but found that what he really wanted after *Firebird* was the change and refreshment of writing a sort of *Konzertstück* for piano and orchestra: "In composing the music, I had in mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of *arpeggi*. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet." This—a portion called *Petrushka's Cry* ("after *Petrushka*, the immortal and unhappy hero of every fair in all countries") and the Russian Dance—was the music Stravinsky played for the astonished Diaghilev, who had gone to visit the composer at Lausanne, expecting of course to find him hard at work on *The Rite of Spring*. Once again, Diaghilev was quick to perceive the possibilities of what Stravinsky was up to. Quickly, the two sketched the outlines of a ballet, agreed on a commission fee of 1,000 roubles, and decided that the scenario should be worked out by Alexandre Benois, the painter who had been one of

Diaghilev's original advisers at the founding of the Russian ballet, who had conceived or designed some of the most famous of the Diaghilev productions, including *Schéhérazade* and *Les Sylphides*, and who had loved puppet theater since boyhood. Stravinsky lost some weeks of working time when he came down with nicotine poisoning in February 1911, but for the rest, the collaboration went smoothly, and on 26 May, in his room at the Albergo d'Italia, Rome—the Ballet was playing an engagement at the Costanzi Theater—the last bars were written down. Just eighteen days later *Petrushka* went on stage, and it was yet another triumph. The Paris orchestra required a little persuading at first, and not long after, the Vienna Philharmonic told Monteux the score was *Schweinerei* and tried to sabotage its performance. (They could not foresee what would be in store for them when Stravinsky returned to his project about spring in pagan Russia.)



Stravinsky in 1911 with Alexandre Benois, who provided scenario, scenery, and costumes for "*Petrushka*"





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The second scene is set in *Petrushka*'s room. Its walls are black, decorated with stars and a crescent moon. The door leading to the *Ballerina*'s room has devils painted on it. A scowling portrait of the Magician dominates the space. When the curtain rises, the door of the cell is opened and a large foot kicks *Petrushka* inside. The preface to the score tells us that "while the Magician's magic has imbued all three puppets with human feelings and emotions, it is *Petrushka* who feels and suffers most. Bitterly conscious of his ugliness and grotesque appearance, he feels himself to be an outsider, and he resents the way he is completely dependent on his cruel master. He tries to console himself by falling in love with the *Ballerina*. She visits him, and for a moment he believes he has succeeded in winning her. But she is frightened by his uncouth antics and she flees. In his despair, *Petrushka* curses the Magician and hurls himself at his portrait, but succeeds only in tearing a hole in the cardboard wall of his cell."

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Scene Three takes us to the *Moor*'s room, papered with a pattern of green palm trees and fantastic fruits against a red background. The *Moor* is brutal and stupid, but attractive to the *Ballerina*. She comes to visit him and succeeds in distracting him from the coconut with which he is playing. Their scene together is interrupted by the jealously enraged *Petrushka*, whom, however, the *Moor* quickly throws out.

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The last scene takes us back to the fairgrounds, but it is now evening. Wetnurses dance, then a peasant with a trained bear, and after that a fairly boiled merchant with two gypsy girls. Coachmen and stableboys appear, first doing a dance by themselves and then one with the wetnurses. Finally, a group of masqueraders comes in, including a devil, goats, and pigs. Shouts are heard from the little theater. The sense of something wrong spreads to the dancers, who gradually stop their swirling. *Petrushka* runs from the theater, pursued by the *Moor*, whom the *Ballerina* is trying to restrain. The *Moor* catches up with *Petrushka* and strikes him with his sabre. *Petrushka* falls, his skull broken. As he platonically dies, a policeman goes to fetch the Magician. He arrives, picks up the corpse, shakes it. The crowd disperses. The Magician drags *Petrushka* toward the theater, but above the little structure, *Petrushka*'s ghost appears, threatening the Magician and thumbing his nose at him. Terrified, the Magician drops the puppet and hurries away.



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Five of the melodies heard in the two fairground scenes are actual Russian folksongs. The waltzes sentimentally played on cornet, flutes, and harps in the third tableau are by Joseph Lanner, Austrian violinist and composer, friend and colleague of Johann Strauss, Sr. In the opening scene, the music for the first street-dancer—the tune for flutes and clarinets, accompanied on the triangle—is one Stravinsky heard played regularly on a barrel-organ outside his hotel room in Beaulieu. It is a music hall song called *Elle avait un' jambe en bois*. Later it turned out that the song was in copyright, and arrangements were made for Emile Spencer, its composer, to be paid a royalty whenever *Petrushka* was played.\* Of the two sections that Stravinsky first played for Diaghilev in August 1910, the Russian Dance is of course the one that occurs in the first scene. *Petrushka's Cry* became the music for the scene in *Petrushka's* room. Those are the two places in which *Petrushka* is closest to retaining its originally imagined character as a *Konzertstück* for piano and orchestra. One of the undeniable peculiarities of the finished *Petrushka* score is the way Stravinsky managed gradually to forget all about the piano, an inattention for which, to some extent, he made amends in his 1946-47 rescoring.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.

\*Forty-four years later, Stravinsky again found that unwittingly he had taken on a collaborator. The *Greeting Prelude* he wrote for Monteux's eightieth birthday, and which was first performed for Monteux by the Boston Symphony Orchestra under Charles Munch on 4 April 1955, is based on *Happy Birthday*. Stravinsky assumed "this melody to be in the category of folk music, too, or, at least, to be very old and dim in origin. As it turned out, the author (Clayton F. Summy) was alive, but, graciously, did not ask for an indemnity."



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## More...

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The best introduction to Haydn's life and works is Rosemary Hughes's volume in the Master Musicians series (Littlefield paperback). *Haydn: Chronicle and Works* is a giant, five-volume treatment of the man and the music; Volume III covers "Haydn in England, 1791-1795." Robbins Landon has also contributed a considerably smaller account of Haydn's symphonies to the BBC Music Guides (University of Washington paperback). Donald Francis Tovey provides an interesting account of "Haydn the Inaccessible" plus brief analyses of selected symphonies, including *The Clock*, in the first volume of his *Essays in Musical Analysis*; this dates from a time when much less of Haydn's music was available than we know today (Oxford University paperback). As to recommended recordings of *The Clock*, I suggest either Neville Marriner and the Academy of St. Martin-in-the-Fields (on Philips, with the *Farewell* Symphony, No. 45) or Leonard Bernstein with the New York Philharmonic (Columbia, with the Symphony 103). And Otto Klemperer's quite beautiful performance with the Philharmonia Orchestra is worth hunting down (formerly available on Angel, with the Symphony No. 98). Antal Dorati's complete Haydn symphony project with the Philharmonia Hungarica includes *The Clock* in the volume of London symphonies or in single-disc format, but these performances in general reflect what must have been inadequate rehearsal time, and the sound quality on domestic pressings is inferior; on the other hand, the accompanying notes adapted by H.C. Robbins Landon from his five-volume Haydn study are excellent (London Stereo Treasury).

For readings about Liszt, Michael Steinberg has provided the following: "It's absurd that the excellent Liszt biography by the American author and composer Everett Helm is available only in German, but there it is. (If you do read German, you will find it very much worthwhile and available in Rowohlt's Ro-Ro-Ro monograph series in paperback.) Your best bet currently in English is *Franz Liszt: The Man and his Music*, a symposium edited by Alan Walker (Taplinger). Sacheverell Sitwell's *Liszt* is a splendid and sonorous entertainment, but most of what is in it is taken over at second hand and not always from dependable sources (Peter Smith, or as a Dover paperback). Eleanor Perényi's *Liszt* is elevated gossip, uncharitable, inadequate musically, and also undeniably entertaining (Atlantic-Little, Brown). The prototypical basically unsympathetic Liszt study is Ernest Newman's *The Man Liszt* (Taplinger). Finally, there are thoughtful and stimulating pages on Liszt in *Musical Thoughts and Afterthoughts* by the pianist Alfred Brendel."

Recommended recordings of the Liszt Second Concerto, all paired with the Concerto No. 1, include Alfred Brendel with Bernard Haitink and the London Philharmonic (Philips, also including the *Totentanz*), Garrick Ohlsson with Moshe Atzmon and the New Philharmonia (Angel), and Tamás Văřsăry with Felix Prohaska and the Bamberg Symphony (DG; also including the second *Paganini* Etude for piano). In addition, an important historic performance by Emil von Sauer, himself a pupil of Liszt, with Felix Weingartner and the Orchestra of the Paris Conservatoire Concerts has just been reissued by Turnabout.

The Stravinsky bibliography is enormous and problematic, but one can begin with the recent *Stravinsky in Pictures and Documents* compiled by Vera Stravinsky and Robert Craft (Simon and Schuster); *Stravinsky: The Composer and his Works* by Eric Walter White (University of California); and the various volumes of



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Stravinsky/Craft conversations (Doubleday). The biographical and illustrative material in Robert Siohan's *Stravinsky* is useful (October House paperback), and Francis Routh has provided a volume on Stravinsky to the Master Musicians series (Littlefield paperback). Relevant to *Petrushka* are *Stravinsky in the Theater*, edited by Minna Lederman (Da Capo paperback), Richard Buckle's *Nijinsky* (Simon and Schuster), and Prince Peter Lieven's *The Birth of the Ballets-Russes* (Dover paperback). There is a Norton Critical Score of the 1911 *Petrushka*, with supplementary material chosen and in part written by Charles Hamm (available in paperback). Seiji Ozawa's recording of the 1947 *Petrushka* with the Boston Symphony is excellent (RCA; with the *Firebird Suite*), and there is a performance conducted by Stravinsky himself with the Columbia Symphony (Columbia). James Levine's record with the Chicago Symphony (RCA) and Colin Davis's with the Amsterdam Concertgebouw (Philips), both issued fairly recently, are also very good.

—M.M.

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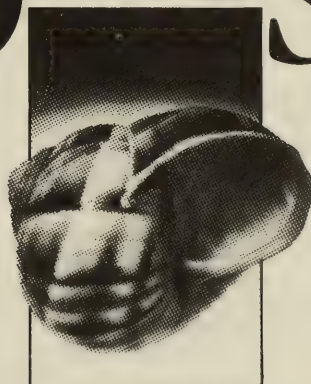
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## Sergiu Comissiona

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Sergiu Comissiona has been music director of the Baltimore Symphony since 1969. Since 1978 he has been both musical advisor and principal conductor for the American Symphony Orchestra in New York. He is also permanent conductor of New York's Chatauqua Institution Festival Orchestra, artistic director of the Temple University Music Festival with the Pittsburgh Symphony, and founding conductor of the Israel Chamber Orchestra; in addition, he maintains continuing associations with the Israel Philharmonic and the Gothenburg Symphony Orchestra in Sweden.

Born in Bucharest, Rumania, Mr. Comissiona became an American citizen, together with his wife, on 4 July 1976. Trained as a violinist, his first love was opera, due to his mother's appearances with local opera companies. An unexpected conductorial debut came at age seventeen, when he was called upon to conduct an operatic performance with his mother onstage. His long list of honors includes the top prize in 1954 at the Besançon, France, conductors competition. He became the youngest permanent conductor of the Rumanian National Ensemble and has conducted opera at Covent Garden, the Baltimore Opera, and the New York City Opera. Mr. Comissiona's serious interest in new music has manifest itself in commissions to numerous American composers, including George Rochberg, Gunther Schuller, Elie Siegmeister, and Roger Sessions, and his association with the Baltimore Symphony has led to recordings for Columbia, a Mendelssohn series for Vox, and radio syndication of that orchestra's concerts. His busy schedule takes him to Houston, Cincinnati, Pittsburgh, Vancouver, and Ottawa, as well as to Europe, Israel, and South America. Mr. Comissiona has appeared previously with the Boston Symphony Orchestra in December 1977 and in 1978 at Tanglewood.



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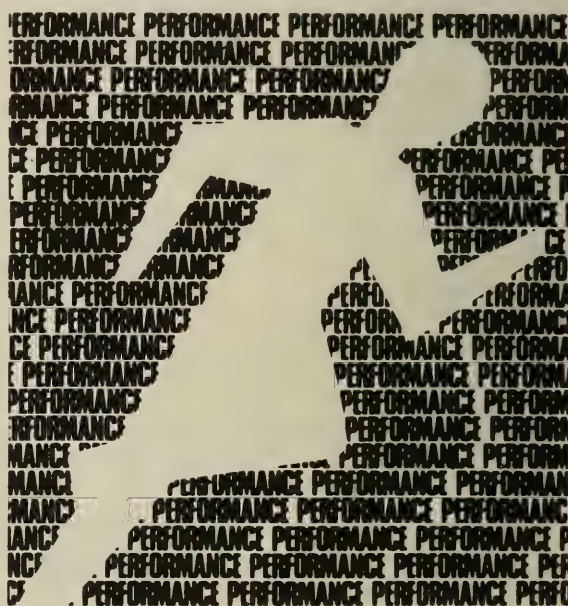
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## Russell Sherman



Russell Sherman's individuality has stirred audiences and critics on both sides of the Atlantic; last season, he played recitals in New York, London, Paris, Chicago, Boston, Philadelphia, St. Louis, various smaller cities, and at a number of college campuses. Born in New York, Russell Sherman was only eleven when the famed pianist Edward Steuermann, himself a pupil of Busoni and Schoenberg and the first performer of all Schoenberg's piano works, accepted him as a pupil. At fifteen he made his recital debut in New York's Town Hall, and he graduated from Columbia University with a humanities degree at nineteen.

He became active in New York's contemporary music scene, making his major orchestral debut with the New York Philharmonic under Leonard Bernstein and giving recitals in Washington and other cities. Mr. Sherman moved in 1959 to the west coast, where he made his debut with the Los Angeles Philharmonic and performed cycles of the Beethoven piano sonatas and Bach's *Well-tempered Clavier*, and upon his return to the east he made his home in the Boston area, where he is presently a member of the piano faculty at the New England Conservatory of Music. In 1975, a New York Tully Hall recital of Liszt's *Transcendental Etudes* brought him again to the attention of the musical world, and since then he has concertized regularly both in this country and abroad. Mr. Sherman's recordings include the Liszt *Transcendental Etudes* and sonatas by Beethoven. These are his first performances with the Boston Symphony.





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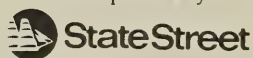
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**Duo Concertant**

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Stravinsky composed his Violin Concerto in 1931 for the young Samuel Dushkin. Although Stravinsky (as conductor) and Dushkin (as soloist) received invitations to play the concerto all over Europe, the composer realized that their performances were limited to cities with a capable orchestra. It occurred to him that concerts might be more easily arranged if he wrote something for piano and violin; then he and Dushkin could perform almost anywhere. The result was the *Duo Concertant*, composed between December 1931 and mid-July 1932. In his later years, Stravinsky recalled that the work was in part inspired by a book on the Italian poet Petrarch, which led him to aim at a kind of lyrical treatment related in some way to pastoral poetry. Though some passages in the *Duo Concertant* may suggest the spirit of pastoral life, it is at least as likely that Stravinsky was concerned with the technical problem of combining the percussive sound of the piano with the continuously produced sound of bowed strings. Despite the composer's apparent desire to make the work appear to be little more than a compositional exercise, he exploits various features of both piano and violin to produce an effective concert piece.

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**Igor Stravinsky**  
**Suite Italienne**

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*Pulcinella* was the first of those Stravinskian evocations of an older musical style reworked with characteristic wit and verve. Produced in Paris in 1920 with choreography by Massine and a set designed by Picasso, the charming evocation of an eighteenth-century style was a great success with the public. Two transcriptions have been made for solo stringed instrument and piano, both entitled *Suite Italienne*. Stravinsky and Samuel Dushkin made one for violin and piano for their concert tour, and Gregor Piatigorsky, with Stravinsky's permission, made one for cello and piano. The cello version begins with two movements taken from the opening of the ballet and ends with a movement containing its closing material. All of the original thematic ideas are drawn from the works of Pergolesi (or what were then thought to be the works of Pergolesi; many are now known to be spurious), but they are made subtly asymmetrical by Stravinsky's treatment of them. The results sound like Stravinsky, certainly, but a Stravinsky much less astringent than the composer we know from much of his other music.

---

**Sergei Prokofiev**  
**March from *Music for Children***

---

*Music for Children*, Opus 65, is a set of twelve easy pieces for piano composed by Prokofiev during the summer of 1935. One of these, the "March," is performed here in a transcription for solo cello. Its directness and brevity obviate description.

—S.L.





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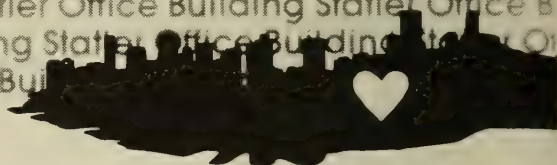
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## Marylou Speaker

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Marylou Speaker was a pianist at five, a violinist at seven, and has been playing in orchestras since she was ten. Following private study in Portland, Oregon, she was a summer student at Tanglewood, Aspen, and Marlboro, and she studied also at the New England Conservatory with Joseph Silverstein. Her earlier orchestral experience includes the Boston Philharmonia, the Boston Opera and Ballet orchestras, the Aspen Chamber Symphony and the Los Angeles Chamber Orchestra, and she has made frequent appearances as soloist with the Boston Pops and as recitalist in New England. Ms. Speaker

joined the Boston Symphony Orchestra in 1970 and became principal second violin at the beginning of the 1977-78 season.

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## Luis Leguia

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Born in Hollywood, California, Luis Leguia studied at the Ecole Normale in Paris and at Juilliard; his teachers included Arthur Van den Bogarde, Kurt Reher, André Navarra, Leonard Rose, and Pablo Casals. Mr. Leguia has played solo recitals and concertos in Montreal; he has performed at the National Gallery of Art in Washington, D.C., in New York's Town Hall, and in numerous New England area recitals. Before joining the Boston Symphony in 1963, he was a member of the Houston Symphony, the National Symphony, and the Metropolitan Opera orchestras.



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## Betty Benthin



A native Oregonian, Betty Benthin is a violist, violinist, and pianist all in one. She came to the Boston Symphony's viola section in 1977 from the Minnesota Orchestra and the St. Paul Chamber Orchestra, for which she was associate principal viola, extra violinist, and chamber pianist. At Idaho State University, she was an artist-in-residence and lecturer on her three instruments. She has studied at the Curtis Institute and the Yale School of Music, and her teachers have included violist William Primrose, violinist Jascha Brodsky, and pianist Grant Johannesen.

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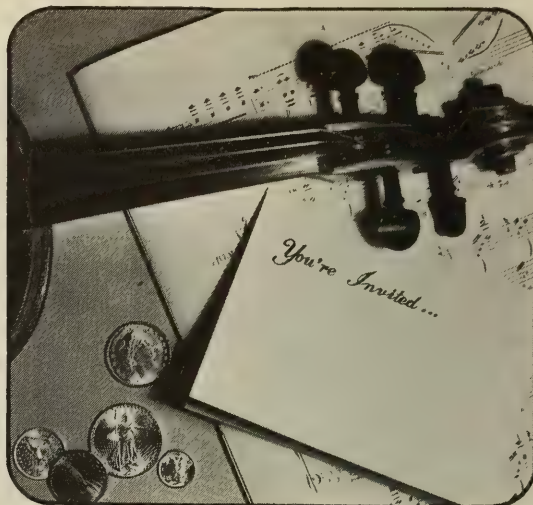
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Schumann

Piano Concerto in

A minor

CLAUDIO ARRAU

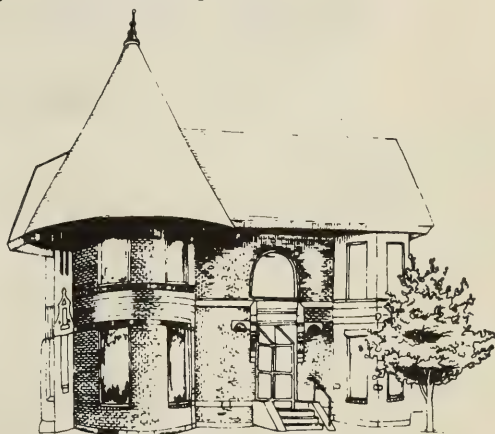
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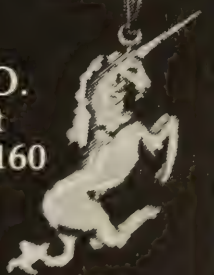
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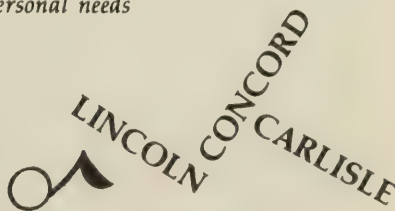
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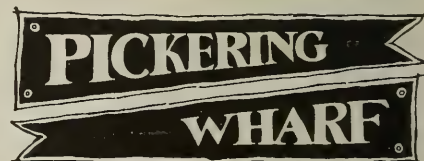
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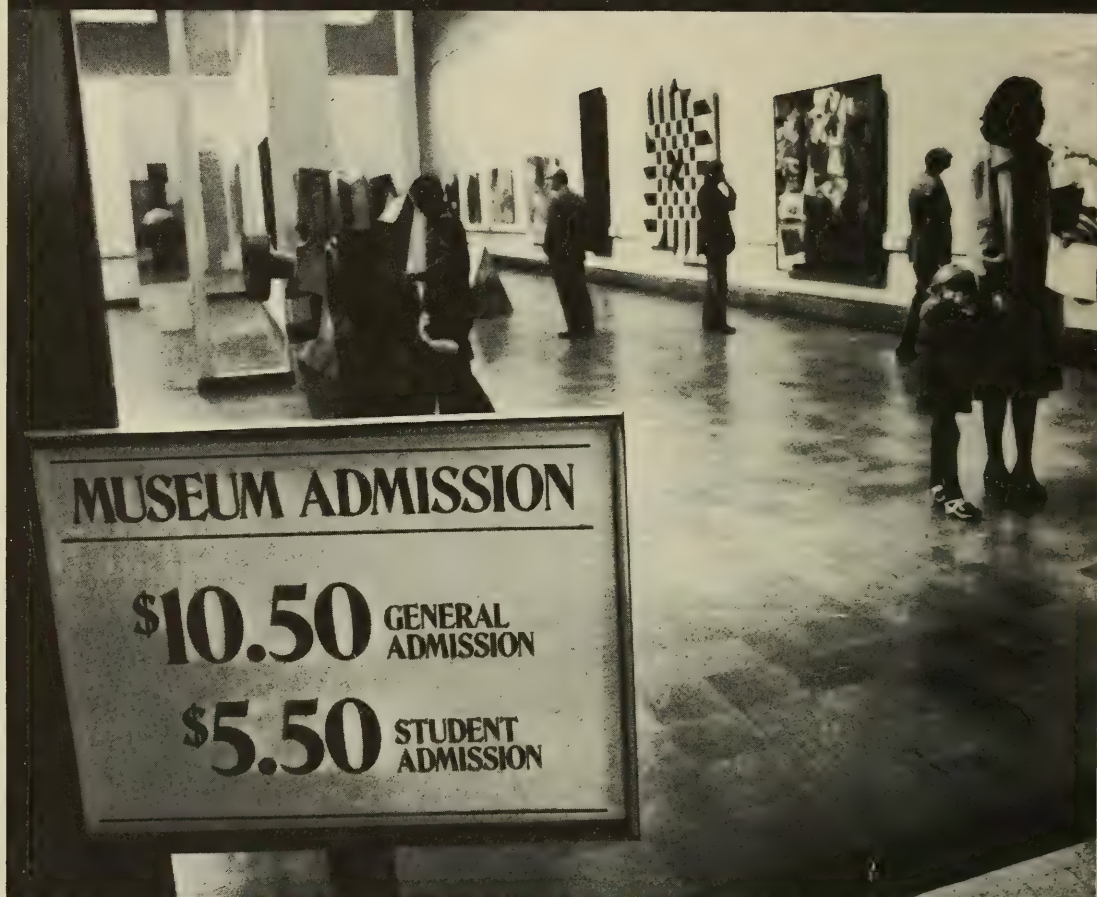
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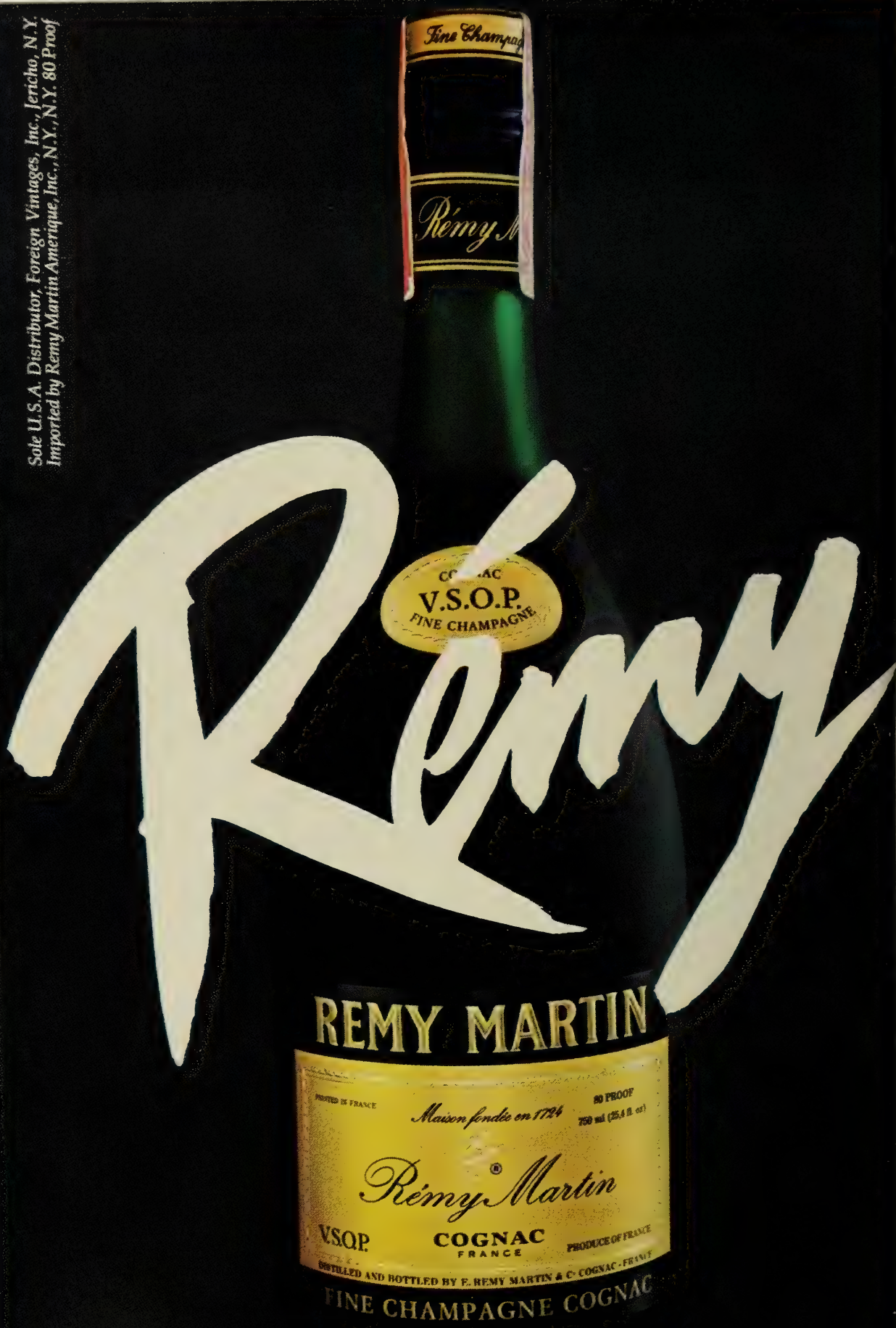
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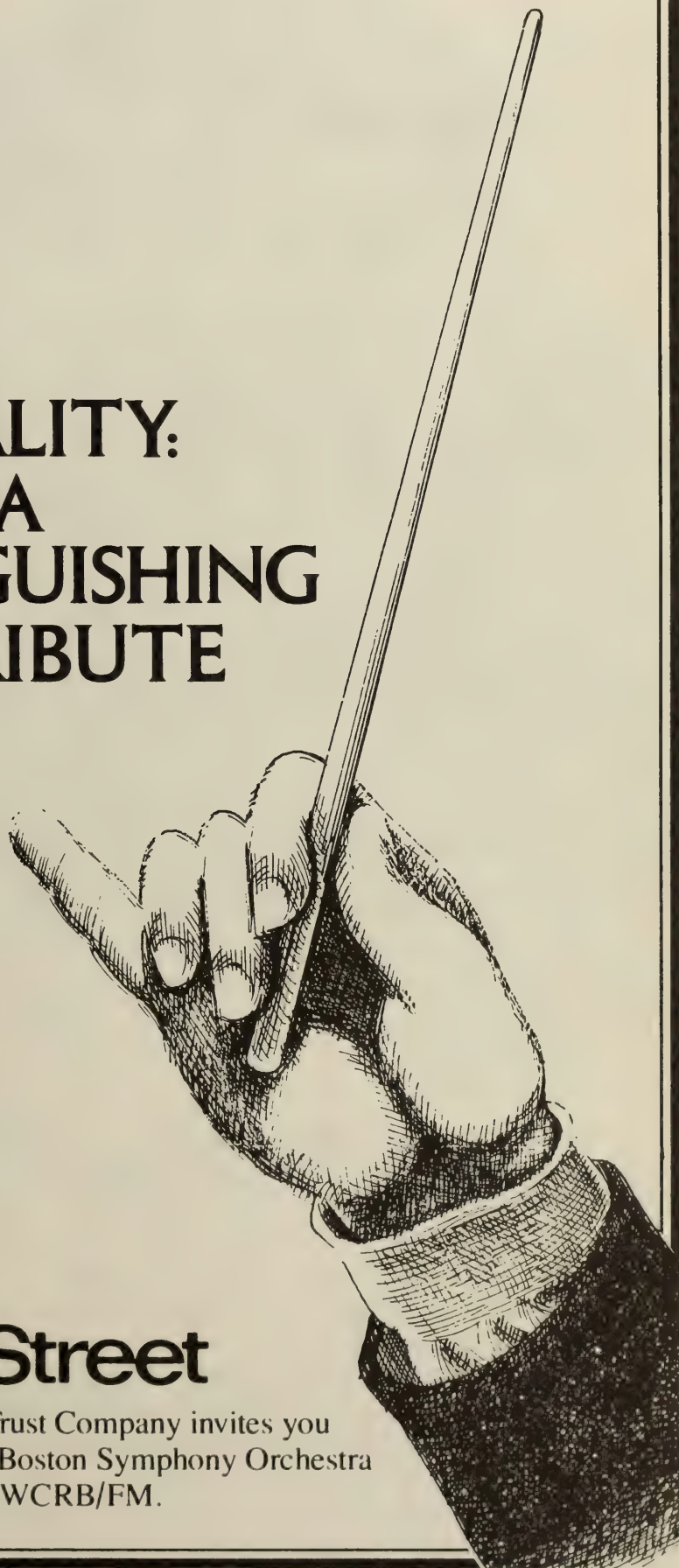
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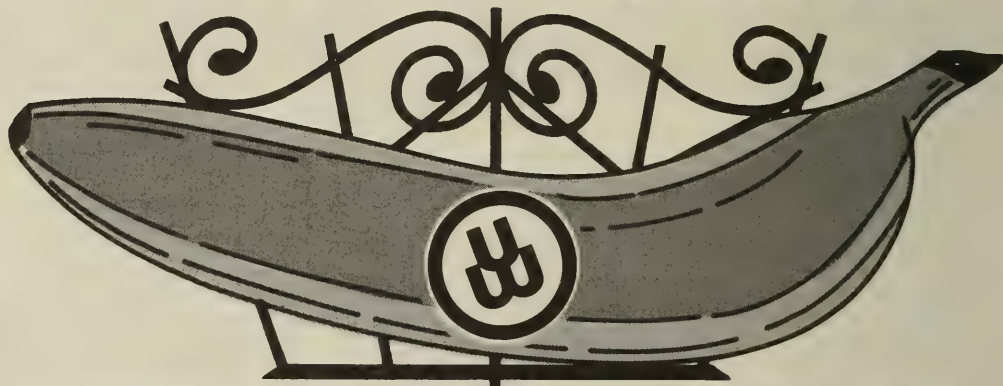
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# BSO

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## Colin Davis Honored with Knighthood

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The Boston Symphony's Principal Guest Conductor, Colin Davis, who is also Music Director of the Royal Opera House, Covent Garden, and Principal Guest Conductor of the London Symphony Orchestra, was knighted by Queen Elizabeth II in the 1980 New Year's Honors Lists. He is shown here outside of Buckingham Palace, where he attended the official investiture ceremony on 12 February.

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## BSO Guests on WGBH-FM-89.7

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Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists with Sir Colin Davis on Friday, 7 March at 11 am, and then pianist Claudio Arrau on Tuesday, 11 March at 11 am.

In addition, WGBH is repeating last season's series of Lurtsema-hosted interviews, *The Orchestra*, on Thursday nights, *usually* at 8 pm:

- 6 March—Peter Gelb, Assistant Manager
- 13 March—Charles Kavalovski, Principal Horn
- 20 March—Armando Ghitalla, Former Principal Trumpet
- 3 April—Ronald Barron, Principal Trombone



---

## BSO/100 Drive Accelerates in March

---

BSO/100 volunteers will mount a major telephone campaign next month to reach prospective donors. Mrs. John M. Bradley, Centennial Fund Chairman, emphasizes that this effort is directed toward specially selected subscribers, Friends, and "other civic-minded individuals who would like to support our great Orchestra at the time of its 100th birthday by making a significant, lasting, permanent contribution which can be added to the BSO's endowment fund and so benefit the Orchestra for years to come." The effort will be coordinated by Major Gifts Committee Chairmen, Mrs. R. Douglas Hall III and Mr. Mark Tishler.

Two recent major gifts have come in the form of chair endowments: J.P. Barger, president of the Dynatech Corporation, Burlington, Massachusetts, has endowed the *J. P. and Mary B. Barger chair* occupied by principal trombonist Ronald Barron. Irving Rabb, for many years a Boston Symphony trustee, has endowed the *Charlotte and Irving W. Rabb chair* occupied by Vyacheslav Uritsky, assistant principal of the second violins.

---

## Tanglewood Ticket Priority for Friends

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BSO Music Director Seiji Ozawa's eight Tanglewood concerts this summer will include a "Fourth of July Special" with tenor Jon Vickers, a concert performance of Puccini's *Tosca* with Shirley Verrett, Veriano Luchetti, and Sherrill Milnes, Mendelssohn's *Elijah* with baritone Milnes in the title part, and a program featuring musicians from the People's Republic of China. Principal Guest Conductor Colin Davis will direct four programs, and guest conductors Eugene Ormandy, André Previn, and Klaus Tennstedt will return to Tanglewood for two concerts each. Tanglewood-on-Parade will include the *1812 Overture* with fireworks and cannon, and Pops-at-Tanglewood will bring John Williams to the BSO's summer home for the first time.

Friends of Tanglewood who have contributed \$50 or more will receive priority ticket-order information within the next few days, a month in advance of the general public. If you wish to become a Friend of Tanglewood and take advantage of this special benefit, mail your check to the Development Office, Symphony Hall, Boston, Massachusetts 02115. For further information, you may call the Development Office at 266-1492, ext. 170.

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## BSO Chamber Preludes and Suppers

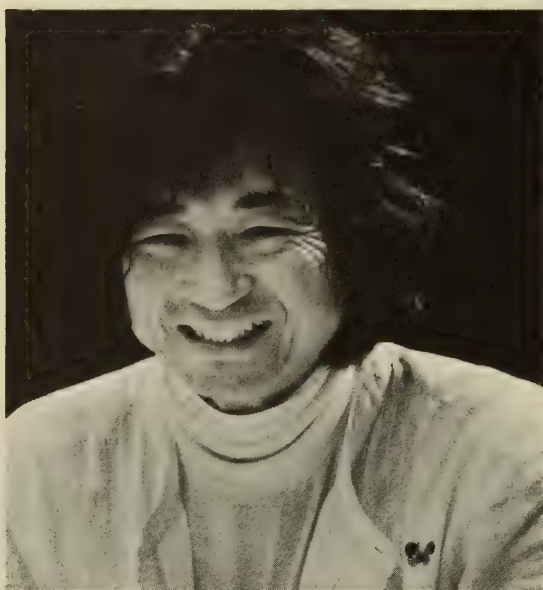
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The Boston Symphony Orchestra is pleased to announce the continuation of its popular series of chamber music concerts and suppers during the 1980-81 season. Subscribers to Tuesday, Thursday, and Saturday evening BSO concerts can hear orchestra members perform chamber music at 6 pm in the intimate surroundings of the Cabot-Cahners Room, which will open for drinks at 5:15 pm; a light supper is served following the recital, and you'll be seated in plenty of time for the evening's 8 pm BSO concert.

Only 150 seats are available for each Prelude series, so we urge you to place your order when you renew your BSO subscription this spring; the ticket price includes supper. No single tickets will be sold for these concerts, and, again, only subscribers may attend these special events.



## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





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Lois Schaefer

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### Oboes

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Wayne Rapier

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*Phyllis Knight Beranek chair*

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*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E-flat clarinet*

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Craig Nordstrom

### Bassoons

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Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

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*Helen Sagoff Slosberg chair*

Charles Yancich

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Colin Davis, *Principal Guest Conductor*

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Thursday, 6 March at 8

Friday, 7 March at 2

Saturday, 8 March at 8

Tuesday, 11 March at 8

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**SIBELIUS** *Pohjola's Daughter*, Symphonic fantasy, Opus 49

**SIBELIUS** Symphony No. 7, Opus 105, in one movement

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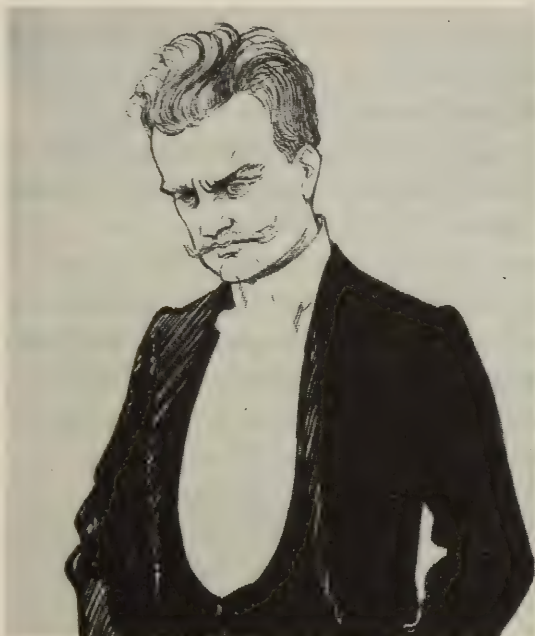
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## Jean Sibelius

*Pohjola's Daughter*, Symphonic fantasy, Opus 49

Symphony No. 7, Opus 105, in one movement

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Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on 8 December 1865 and died at Järvenpää, at his country home near Helsinki, on 20 September 1957. *Pohjola's Daughter* was composed and published in 1906 and was first performed under the composer's direction in St. Petersburg that December. Sibelius first conducted the work in Finland at a concert of the Helsingfors (Helsinki) Orchestra on 25 September 1907, and also led the first American performance on 4 June 1914, at a concert of the Litchfield County Choral Union in Norfolk, Connecticut, while on a visit to this country. Karl Muck led the first Boston Symphony

performance in January of 1917, and Serge Koussevitzky programmed it on several occasions, most recently in December of 1950. The work is scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, two cornets, two trumpets, three trombones, tuba, timpani, harp, and strings.

Sibelius completed his *Seventh Symphony* on 2 March 1924 and conducted the first performance in Stockholm on 24 March 1924. The first performance in Helsinki took place on 25 April that year, Robert Kajanus conducting. Leopold Stokowski and the Philadelphia Orchestra gave the first American performance on 3 April 1926, and Serge Koussevitzky introduced the symphony to Boston on 13 December 1926. The Boston Symphony has also performed the Sibelius *Seventh* under the direction of Charles Munch, Richard Burgin, and, most recently, in January 1975, Colin Davis. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Sir Arnold Bax compared Sibelius's countenance to that of a Viking warrior — "an arresting, formidable-looking fellow, born of dark rock and northern forest" — and wrote that, in later life, the composer suggested "an embodiment of one of the primeval forces that pervade the *Kalevala*." And Bengt de Törne, one of Sibelius's biographers, recalled that "One day I mentioned the impression which always takes hold of me when returning to Finland across the Baltic, the first forebodings of our country being given us by low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty, inhabited by hundreds of white sea-gulls. And I concluded by saying that this landscape many centuries ago was the cradle of the Vikings. 'Yes,' Sibelius answered eagerly, and his eyes flashed, 'and when we see those granite rocks we know why we are able to treat the orchestra as we do!'"


\* \* \*



In the spring of 1889, in his last days as a student at the Helsinki Conservatory, Sibelius was named "foremost amongst those who have been entrusted with bearing the banner of Finnish music" by the influential Finnish critic Karl Flodin, and the first performance on 28 April 1892 of the twenty-six-year-old composer's eighty-minute-long symphonic poem *Kullervo* for soloists, male chorus, and orchestra proved something of a national event. Soon after this came the symphonic poem *En Saga*, written for Robert Kajanus, conductor of the Helsingfors (Helsinki) Philharmonic, and a champion of Finnish music and of Sibelius in particular, and, soon after this, the music of the *Karelia* Suite, written for an historical pageant at the University of Helsingfors. (Colin Davis conducted the *Karelia* Suite and *En Saga* at these concerts last April.)

*Kullervo* drew its inspiration from the so-called "Finnish national epic," the *Kalevala*, a conflation of Finnish folktales, lyrics, narrative, and magic charms actually compiled in 1835 after extensive field research by Elias Lönnrot and then expanded fourteen years later to twice its original length by Lönnrot and David Europaeus. The *Kalevala* served Sibelius on several occasions: one of these was an abortive operatic project, *The Building of the Boat*, which occupied the composer for well over a year. The Finnish Society of Letters had announced an opera competition, the subject to be drawn from Finnish history or mythology, at least two years before Sibelius took up the idea in the summer of 1893. For his story he turned to section 8 of the *Kalevala*, in which the hero Väinämöinen

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attempts to win the hand of Pohjola's Daughter (Pohjola is the "North Farm," an important *Kalevala* locale; "Pohjola's Daughter" is, if you will, the "maiden of North Farm") by attempting several tasks assigned him: cleaving a swan with a point-less knife, knotting an egg with invisible knots, pulling birchbark from a stone, breaking poles from a piece of ice, and, finally, building a boat from the splinters of her spindle. In this last attempt, Väinämöinen fails, wounding himself badly with his own ax and departing in distress.

Though Sibelius abandoned *The Building of the Boat*, he returned to this same story a decade later for his "symphonic fantasy," *Pohjola's Daughter*. By the time he completed *Pohjola's Daughter* in 1906, Sibelius had behind him his first two symphonies and the Violin Concerto, and the Third Symphony was in progress. This music is unmistakably Sibelian in the way it forms itself, building slowly, motives and then phrases coalescing over long-held fundamental notes, inexorably pressing forward to big climaxes, then instantly changing color and character to begin the process again and at different rates of growth. And all somehow very appropriate to and suggestive of the northern geography and folklore its composer knew so well, and which were so much a part of him.

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*Pohjola's Daughter* is, as its subtitle tells us, a "symphonic fantasy" rather than an actual musical depiction of the legend's events. The first section of the music builds in tempo, texture, and dynamic level from a spare, evocative cello solo to a fortissimo climax for full orchestra; we may hear in this a musical characterization of the hero Väinämöinen. Then, a virtually instantaneous change of sound and place, as open-voiced strings and harp arpeggios suggest the maiden of North Farm at her spinning wheel. Or, as the *Kalevala* tells us:

Lovely was the maid of Pohja,  
 Famed on land, on water peerless,  
 On the arch of air high-seated,  
 Brightly shining on the rainbow,  
 Clad in robes of dazzling lustre,  
 Clad in raiment white and shining;  
 There she wove a golden fabric,  
 Interwoven all with silver,  
 And her shuttle was all golden,  
 And her comb was all of silver.

After this, the materials of these two musical portraits alternate, conflict, and interweave, musical discourse taking precedence over actual storytelling. Near the end, there is an extraordinary piling-up of string sound, as basses are joined in quick succession by cellos, violas divided in two, second then first violins divided in three, all leading to a final statement for brass of the heroic Väinämöinen theme. But after a triple-*forte* climax, the full orchestral texture evaporates to pianissimo strings, fading to a triple-*piano* ascent of muted violins and, at the last, a faint, gloomy moan of cellos and basses.

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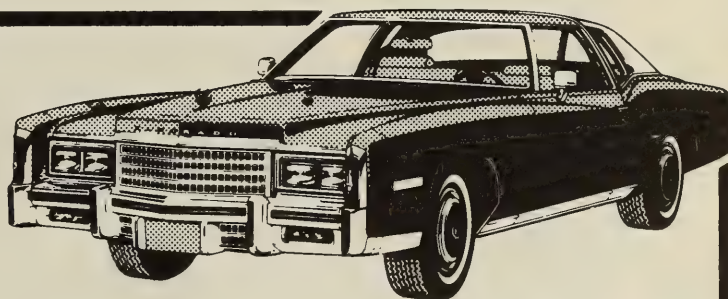
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The essential background to Sibelius's Seventh Symphony is simply enough set out, and tied to that of the Fifth and Sixth symphonies. On his fiftieth birthday, 8 December 1915—celebrated as a national holiday—Sibelius conducted the premiere of his Fifth Symphony in Helsinki. He had subjected the score to last-minute alterations even at the final rehearsal and, despite its success, was not satisfied. He introduced a revised version a year later, in December of 1916, but still continued to work on the score, finishing only several years later and presenting it to the public in November 1919. Meanwhile, however, ideas for two more symphonies had begun to germinate: in May 1918, Sibelius wrote that he "might come out with all three symphonies [i.e., the Fifth, Sixth, and Seventh] at the same time" and even offered general descriptions of the two new works. The Seventh was to be "in three movements—the last an Hellenic rondo." As it happened, Sibelius did not finish all three works at once: the Sixth was completed in January 1923, the Seventh, as he noted in his diary, "on the second of March 1924, at night."

Sibelius's Seventh Symphony was to be his last. The year 1925 saw the completion of his symphonic poem *Tapiola*, but then, aside from some minor works and revisions to earlier ones, the final three decades of the composer's life were marked by musical silence, the "silence from Järvenpää" (Järvenpää was the small country village, northeast of Helsinki, to which Sibelius had moved in 1904), and, in the words of one writer, "perhaps the most profound silence in musical history." For a long time there were rumors of an Eighth Symphony, and it was even announced for presentation on several occasions—one of them the first-ever Sibelius symphony cycle, given by Serge Koussevitzky and the Boston Symphony Orchestra during the 1932-33 season. Sibelius himself seems to have

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confirmed the score's existence on several occasions; perhaps it was destroyed after his death in accordance with his own wishes. Confronted with the Seventh Symphony, one is tempted to wonder whether Sibelius could have produced a satisfactory Eighth, one which could have satisfied him at all: the Seventh is absolutely breathtaking in its individuality and achievement. But we know from the succession of his earlier works that Sibelius was a composer capable of enormous strides when he moved from one work to the next, so we are left without a satisfactory answer. We have only the Seventh as his last word on the subject of the symphony.

The Seventh did not turn out, as projected, in three movements, but as a single movement, and it was called on the occasion of its premiere not a "symphony" but a "symphonic fantasia." The music is continuous, but there are divisions which help us know where we are as the music proceeds. Following the printed score, we have this sequence of tempo markings (underlinings mine):

Adagio—Vivacissimo—Adagio—  
Allegro molto moderato—Allegro moderato—  
 Vivace—Presto—Adagio—  
 Largamente molto—Affettuoso—Tempo I°

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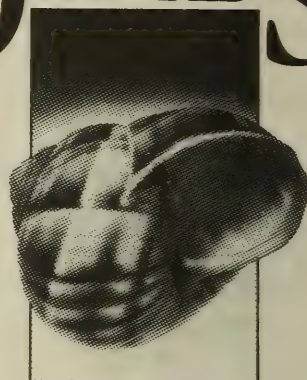
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But we do not really *hear* all these changes and should not try to do so during the course of a performance. However, *three* of the divisions—and perhaps this reflects something of Sibelius's original three-movement intent after all—are large enough that they shape our sense of the symphony's overall structure: the opening Adagio, which, at about eight minutes, takes a bit more than one-third the symphony's total playing time; the scherzo-like Vivacissimo, whose material returns briefly following its associated Adagio; and the Allegro moderato, which has two themes and which behaves in outline almost like a "normal" symphonic movement. We can hear the material from the Presto onward as a coda to and reflection upon the whole.

Operating at another level of activity, and clearly audible, is a very specific bit of musical material which serves to herald our arrival at important junctures: a solemn incantation for solo trombone, which grows almost mystically from the opening Adagio, shapes the brass-dominated character of the second Adagio (midway through, following the Vivacissimo), and then returns near the end to restore the atmosphere of awe and nature-awareness which characterizes the beginning and serves to frame the work in its entirety.





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The symphony begins with a call to attention from the timpanist (whose contribution to this piece must be one of the most extraordinary in the entire musical literature), strings rising slowly from the depths, a curiously-hued chord for strings, drum, winds, and horns, and woodwinds fluttering like birds against an ocean backdrop. Then, richly colored by the violas, music, for divided strings, of an awe-inspired reverence. Slowly, the entire orchestra adds to the texture, and from this full sound, to which the individual sonorities of strings, winds, brass, and drums each make their particular contribution, as they will throughout the symphony, the trombone incantation sounds apart, summoning our attention and drawing us into the proceedings, preparing us for all that is to follow. Now, everything that happens—from the rushing strings and chattering woodwinds of the Vivacissimo, to the brass-subdued tidewaters of the second Adagio, to the near dancelike simplicity (at least at its start) of the Allegro, to the echoes, in the closing pages, of the beginning, and that final chord of barely relieved tension—happens logically and inevitably.

Our sense of “inevitability in music” can serve with reference to specific elements of the music itself—rhythm, motivic construction, thematic relationships—and the way these elements work together to determine the course of the music’s progress. This holds for the music of Sibelius, but there is also something more—the inevitability of nature. Sibelius, from his childhood, cherished a continued awareness of the world around him; he was awed by those forces which would exercise their control for centuries to come. And through his music we sense that, for Sibelius, “those granite rocks” of the Baltic seascape were but the smallest physical embodiment of nature’s powers.

—Marc Mandel

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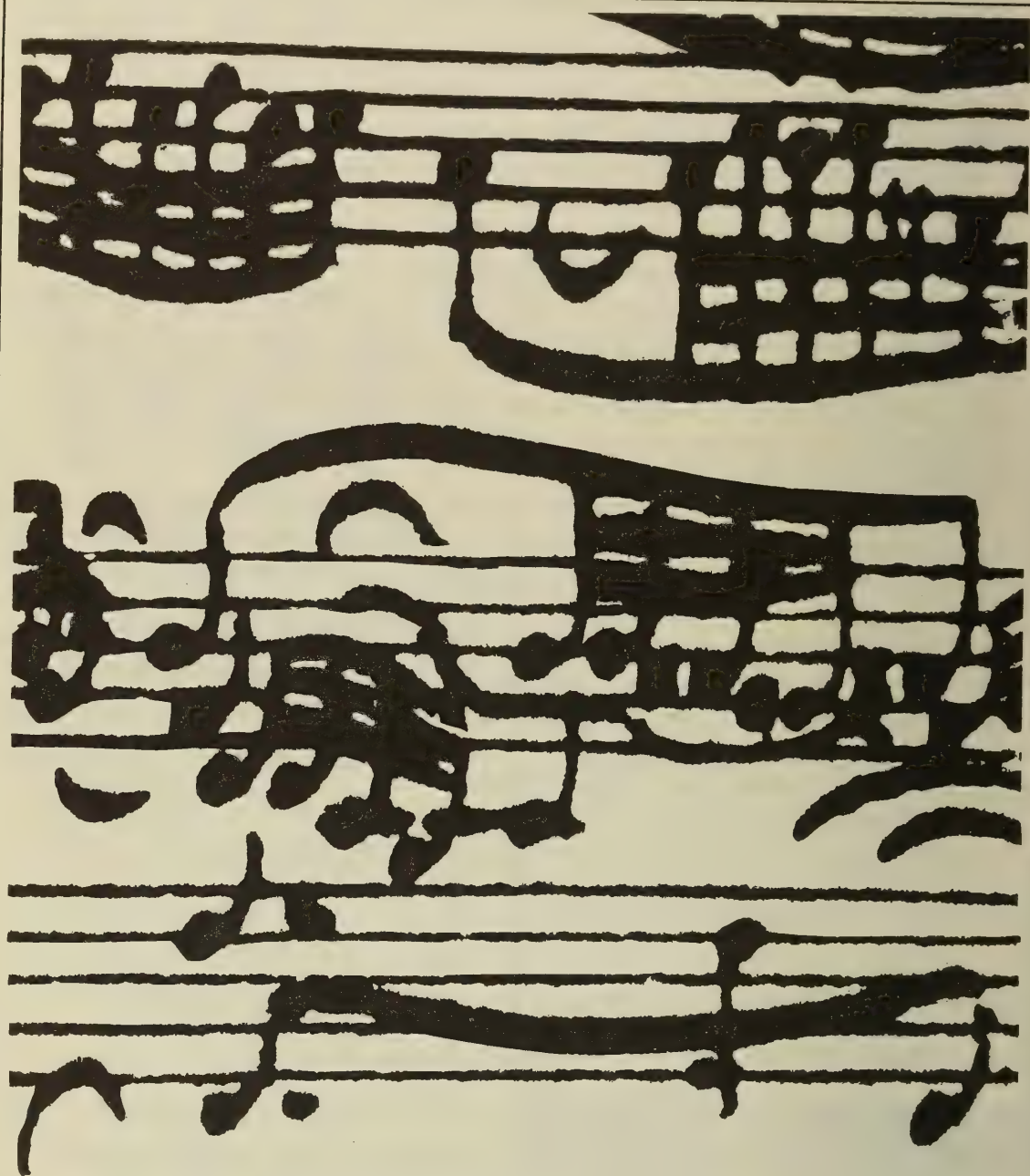
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## Johannes Brahms

### Symphony No. 2 in D, Opus 73

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Johannes Brahms was born in Hamburg, Germany on 7 May 1833 and died in Vienna on 3 April 1897. The Symphony No. 2 was composed in 1877, during a productive summer stay at Pörschach in Carinthia (southern Austria); the first performance took place under the direction of Hans Richter in Vienna on 30 December 1877. The first American performance was given at New York's Steinway Hall by the Philharmonic Society under Adolph Neuendorff on 3 October 1878; Boston heard the Brahms Second for the first time several months later, when Carl Zerrahn conducted it on 9 January 1879 at a Harvard Musical Society concert. Georg Henschel led the

first Boston Symphony performances in February 1882, and the orchestra has since played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Leonard Bernstein, Charles Munch, Eugene Ormandy, John Barbirolli, Lorin Maazel, Ernest Ansermet, Erich Leinsdorf, Stanislaw Skrowaczewski, William Steinberg, Michael Tilson Thomas, Colin Davis, Eugene Jochum, Seiji Ozawa, Joseph Silverstein, and Kazuyoshi Akiyama. The most recent BSO performance in Symphony Hall was Joseph Silverstein's in April 1975; the most recent at Tanglewood was Eugene Ormandy's in July 1979. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.

Brahms's Second Symphony was new when the Boston Symphony Orchestra was founded. True, it had already been played here twice, but it was still counted as a fearfully modern composition, and when the BSO's first music director, Georg Henschel, led a performance of the piece in the inaugural season, people listened with respect, at least, if not enthusiasm (after all, Henschel was a friend of the composer himself; years later he wrote a book entitled *Personal Recollections of Johannes Brahms*). The reviewers found the symphony a tough nut to crack. The *Boston Traveler* ran a review that was as typical of its day as it is untypical of ours:

It would appear as though Brahms might afford occasionally to put a little more melody into his work—just a little now and then for a change. His Second Symphony gave the impression that the composer was either endeavoring all the while to get as near as possible to harmonic sounds without reaching them; or that he was unable to find any whatever.

We can only gape in astonishment. During the intervening century we have come to recognize the Second above all as the most pastoral of his four essays in the symphonic medium, the lush and sensuous foil to his more austere C minor Symphony composed only the preceding year.

It is well known that Brahms delayed until his forty-third year before actually allowing a symphony of his to be brought to performance. The First, completed



Once having broken the ice with the First Symphony, however, Brahms did not hesitate to try again. His Second Symphony was written the following year during his summer vacation on the Wörthersee (Lake Wörth) near Pörtschach in Carinthia (southern Austria). He spent three summers, from 1877 to 1879, in that resort, and each one was musically productive. The successive years saw the composition of the Second Symphony, the Violin Concerto, and the G major Violin Sonata.

The new symphony was an enormous success when Hans Richter conducted

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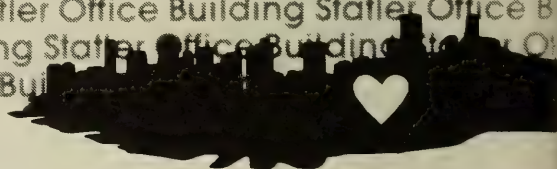
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the first performance in Vienna; it was no less well received two weeks later in Leipzig. These two cities were, of course, centers of Brahms aficionados (the critic Eduard Hanslick especially in Vienna, and Clara Schumann in Leipzig). Further afield the symphony attracted mixed notices, but always respect at the very least.

The music pulses with sounds of nature. The opening horn melody conjures up the freshness of the outdoors. The composer's friend and long-time correspondent Dr. Theodor Billroth wrote to him after hearing the symphony, "How beautiful it must be on the Wörthersee!" What strikes the listener first is the apparent relaxation of mood, especially of the Second Symphony as compared with the tense opening of its predecessor. What is not so immediately apparent is the fact that the Second is, if anything, even more precision-ground than the First. The parts fit as in a fine watch. This was certainly noticed even by the negative early critics, who grudgingly admitted the composer's skill. W. F. Apthorp, later the BSO's program annotator, wrote in the *Boston Courier* following the first performance in Boston:

It would take a year to really fathom the Second Symphony, and a year of severe intellectual work, too. One would only like to be a little more sure that such labor would be repaid.

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CONCERTO FOR PIANOFORTE in C-minor. . . SAINT-SAËNS.

No. 4, op. 44.

Allegro moderato. Andante.—Allegro vivace. Andante. Allegro.—

SYMPHONY in D. No. 2, op. 73. . . . BRAHMS.

Allegro non troppo.—Adagio non troppo.—

Allegretto grazioso. (Quasi Andantino.) Presto ma non assai. Tempo primo.—

Allegro con spirito.—

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CHACONNE ET RIGODON. (Aline.) . . . MONSIGNY.

OVERTURE. (Leonore.) No. 2, op. 72. . . . BEETHOVEN.

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### SOLOIST:

MME. MADELINE SCHILLER.

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How times change! From the distance of a century, we are prepared to enjoy the spontaneity, the sensuous richness of this most "Viennese" of the Brahms symphonies—to such an extent, in fact, that many listeners blithely forgo the "intellectual work" that Apthorp mentions and allow themselves simply to wallow in the sound.

And yet it is surprising but true that this largest, most apparently unbuttoned of the Brahms symphonies is also one of the most closely wrought. Everything in the first movement grows out of the opening phrase and its component parts: a three-note "motto" in cellos and basses, the arpeggiated horn call, a rising scale figure in the woodwinds. It might be easy, for example, to overlook the first three notes as a mere preparation for the "true" theme in the horns (after all, that motto figure does not even return at the recapitulation, which starts with the horn call); but at every point in the first movement and elsewhere throughout the symphony echoes of those three notes appear—sometimes as quarter notes (as in the opening), sometimes speeded up to eighth notes (which has the effect of changing the 3/4 movement to 6/8), and sometimes slowed down to half notes (which does the opposite, changing 3/4 to 3/2 in feeling). And the coda of the first movement is a veritable encyclopedia of treatments of the motto. Even when the motto does not appear by itself it is buried in the other melodic ideas that grow out of the opening statement. Like the motto figure, each of the other elements of the opening phrase carries its weight in the discussion to follow.

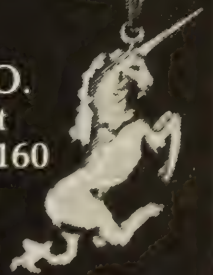
One of the loveliest moments in the first movement occurs at the arrival of the second theme in violas and cellos; this melting waltz tune sounds more than a little like Brahms's *Lullaby*—is that why it is so relaxing? Brahms saturates the melody with lower string sound by giving the tune to the cellos and placing them above the violas, who have an accompanying part.

Brahms's rhythmic control may have confused early listeners but is treasured today as a fresh and powerful feature of his music. I have already referred to the metrical transformations of the opening motto; but Brahms's interest in rhythm extends to the phrasing of melodies and whole sections. Somehow, imperceptibly, we find that he has accomplished a sleight-of-hand trick in the exposition and we reach an energetic passage in which everything has been shifted by one

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beat—what *sounds* like the downbeat of the measure is in fact the second beat, and this runs for a good sixteen measures before the conductor's downbeat and the "feel" of the strong beat in the phrase again coincide. Here and in similar passages Brahms's flexibility avoids the "tyranny of the barline" that strait-jacketed so much nineteenth-century music.

The second movement, a rather dark reaction to the sunshine of the first, begins with a stepwise melody rising in the bassoons against a similar melody descending in the cellos, the two ideas mirroring each other. Each of them, rising and falling in slow graceful shapes, grows organically into rich and sinuous patterns.

Beethoven would have written a scherzo for his third movement, perhaps one with two trios, as in the Seventh Symphony. Brahms avoids direct comparison with Beethoven by making his third movement more of a lyrical intermezzo, but the shape is close to that of the scherzo with two trios. A serenading melody in the oboe opens the main section, which is twice interrupted by Presto sections in different meters (the first shifts from 3/4 to 2/4, the second from 3/4 to 3/8). This aroused consternation among Boston critics a century ago. John Sullivan Dwight commented, "It is all pretty, but it hardly seems to hold together—the giddy fancies of a wayward humor." He failed to notice that each of the interruptions is a variation and further development of ideas already heard in the main part, especially the oboe tune. Trios are normally inserted for purposes of contrast, but Brahms achieves his contrast through unity.

The final allegro is as close-knit as the first movement and is based throughout on thematic ideas that can ultimately be traced back to the very beginning of the symphony (including the "motto"). Here, too, Brahms's lavish invention makes familiar ideas sound fresh in new relationships. Once again he produces another of those prize metrical shifts, producing a passage that gradually grows from the basic 2/2 of the movement into a surprising 3/4, while the conductor continues to beat in 2/2!

The miracle of this symphony remains the fact that it sounds so easy and immediate and yet turns out to be so elaborately shaped. I have a secret hope that at some point, after he had had a chance to hear the piece a few more times, old Apthorp really did put in his "year of severe intellectual work"—or perhaps simply listened with open ears—and realized what he had been missing.

—Steven Ledbetter

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The following essays by Philip Hale, the Boston Symphony's program annotator from 1901 until 1934, were written for a Brahms Festival conducted by Serge Koussevitzky in March of 1930.

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## Brahms in 1930

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The general increase in the popularity of Brahms in the last ten years is fresh proof that a half century is none too little for a more than approximate estimate of a composer. While the "importance" of Wagner, or Mendelssohn, or Tchaikovsky has varied with musical fashions, the graph of Brahms has shown a fairly constant rise through the years.

One critical moment was at the turn of the century. The smoke of the great Brahms-Wagner and Brahms-Bruckner wars having cleared away, people gazed over a battlefield strewn with broken friendships, and suddenly realized that this world is large enough comfortably to hold two divergent musical styles at the same time.

Then it seemed, was the moment for critics to pronounce the last rites over Brahms as an issue, and to give him his just niche among the immortals. As it now appears, the final word was not then spoken. There has been still another accounting by Time, that cool and leisurely critic.

That the symphonies of Brahms could ever be classed as general favorites would have been the last prediction of Brahms's most extravagant champions, not so very long ago. "Brahms is not, even in the best sense of the word, a 'popular' composer," wrote Markham Lee in his book on *Brahms*, as recently as 1916. "To the ordinary amateur, who can enjoy his Beethoven or his Schubert, the work of Brahms is very often a sealed book. Not only can he not enjoy it, but it is apt to repel him."

The adjectives "austere," "harsh," "repellent," "obscure," persisted for years, reappearing whenever Brahms was summed up in print. Then there was the metaphor of the "unapproachable altitudes." James Huneker, with whom Brahms was a hobby, wrote—"His topmost peaks are tremendously remote, and glitter and gleam in an atmosphere almost too thin for dwellers of the plains" (*Mezzo Tints in Modern Music*, 1905). And again Lee—"He rarely descends to earth, and prefers to remain on his pinnacle rather than come to our level; if we want him we must climb to him by steps that are perhaps painful and slow." R.A. Streatfield looked upon Brahms as "wrapped in obscurity," and followed this with the astonishing observation that "he touches no chord of human sympathy!" He continues in his *Modern Music and Musicians* (1906), "It is perhaps this very austerity, this severe self-repression, this remoteness of personality, that constitute to some minds the charm of Brahms' music." In a similar vein, others placed him on lonely heights, expecting him to stay there forever, with a small circle of the elect at his feet.

Such opinions as these need no other answer than the present festival, which perhaps no other composer except Beethoven or Wagner could have successfully furnished forth on such a scale (one must admit, however, that the Nordic Brahms has never greatly thrived on Mediterranean shores).

As for the "limitations" listed above, they have proved to be in large part the limitations of a tardy world. Time and custom, which solve all musical enigmas and resolve all discords, has thrown a clarifying beam into the dark places of

Brahms, that the world might see, and smoothed out his arbitrary harshness, that the world might accept. In this way the "murky fog," which in the eighties was supposed to enshroud the symphonies, soon lifted. Still, the atmosphere was not yet clear about these four mountains, for a mist of wordy legends, such as those quoted above, hung over them.

But the sun, strong and patient, has at last cleared the air. It is doubtful whether an audience of 1930, listening to the First Symphony, or the Fourth, is particularly aware of anything austere, harsh, or forbidding about them. One looks in vain for the chords of "pain" which Riemann found in the first movement of the Fourth. Surely the melodious profusion of Brahms's themes, the command of his structure, the splendor of his harmonic coloring—in a word the sheer musical wealth is uppermost in a symphony as it is performed today—and applauded to the echo. As for the graver moods that once repelled—they now only add a special character and impressiveness.

Perhaps outspoken 1930 finds something kindred in the directness of Brahms, and in particular those passages which his contemporaries found too abrupt. The reticence and profundity of his emotional current, and the placid endings of his movements estranged him from many in his day of much romantic inflation and heroic fustian. These qualities are outblown and dated, while the sobrieties of Brahms endure. The lustre of Brahms's essential gold is more fully revealed rather than diminished by time.







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## Fifty Years of Brahms in Boston

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Georg Henschel had not long taken charge of the newly organized Boston Symphony Orchestra in 1881, when the public realized that there was no escape for them from the music of Johannes Brahms. As a matter of fact, the promising young German conductor was not only a sworn champion of Brahms, but an intimate friend of this fearful "modern"—(the word seems to have borne the same dread implications which it has for many today toward composers correspondingly advanced).

This was not merely a local attitude, nor was Boston entirely an outpost of musical civilization. Even in Brahms's native Germany his symphonies were scarcely received with unmixed enthusiasm, the principal difference being that his defenders there were more numerous and zealous.

Brahms was no new name to Boston, for Carl Zerrahn, with his Harvard Musical Society Orchestra, had given a bitter foretaste, introducing the First Symphony on 3 January 1878. The critics arose thereupon, and spoke in the lusty, vitriolic manner of the day, calling it "Morbid (!), strained, unnatural—ugly" (*Boston Gazette*, 20 January 1878). And that excellent musician, William F. Apthorp, in the *Courier* of the same date found the symphony "on the whole, disappointing." But conductors in those times also knew the spirit of battle. Zerrahn repeated the C minor Symphony on 31 January. When he gave the Second Symphony its first Boston performance on 9 January 1879, John S. Dwight voiced the general coldness by saying that even Sterndale Bennett could have written a better symphony.

After such episodes, together with certain descents upon the town by Theodore Thomas, another historic captain in the Brahms cause, Boston knew what to expect with a Brahmsian at the head of the Boston Symphony Orchestra. Henschel began on his second program by giving the first Boston performance of the *Tragic Overture*, repeating it the following week. He likewise introduced and repeated the *Alto Rhapsody*, and brought forth the two symphonies each season, apparently unmoved by indignant letters to the newspapers.

Wilhelm Gericke came with a new symphony of Brahms, the Third (8 November 1884), about which one critic remarked, "the themes would hardly do credit to a musical primer." The *Variations on a Theme by Haydn*, performed on 6 December, the *Transcript* pronounced "stupendous," but another paper called it "twenty minutes wasted." The Fourth Symphony was announced for its first performance in this country at the concert of 29 November 1886. But Mr. Gericke was not satisfied with the way this "insuperably difficult" score went at the public rehearsal, and postponed the first performance until 23 December. Meanwhile, Dr. Leopold Damrosch took the honors in New York, introducing the new work on 11 December.

The symphonies apparently had many musical friends by this time—a small, though constantly growing minority. The bulk of the public still wondered why this wrong-headed German insisted upon writing symphonies, instead of his more reasonable Hungarian Dances and *Liebeslieder*. When Gericke put the Second Symphony at the end of his program of 17 January in the same season, the audience saw its opportunity, and according to a report of the concert, "there was a general uprising and leave-taking after each of the first two movements." "This is an encouraging sign," the reviewer went on. "Possibly in another season the small claim of this composer to his present prominent position will be more generally acknowledged."

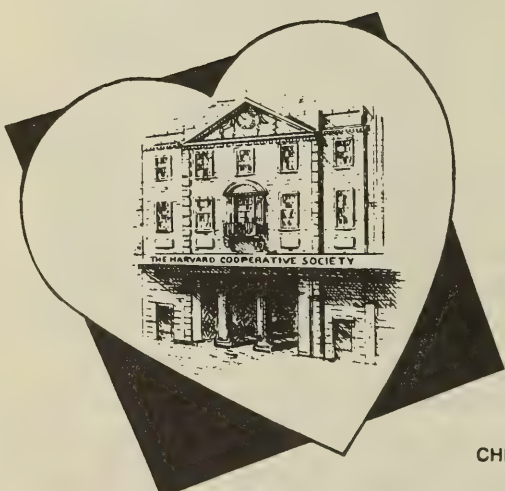


The clarity, thorough musicianship, and high standards of Gericke's performances must have had an immediate effect in elucidating Brahms to the Bostonian public. The reviewer of the *Transcript*, on 16 November 1885, reported a performance of the First Symphony which was distinctly encouraging, although again many had "walked out":

One has a shrewd notion that, had it been Beethoven's C minor Symphony, instead of Brahms', almost every one would have kept his seat to the end. It must be admitted that, to the larger part of our public, Brahms is still an incomprehensible terror. People speak of him pretty much as they used to speak of Schumann twenty years ago. Abstruseness and obscurity of style is the charge made against him by those of his dislikers who are frank in the acknowledgment of their own impotence to enjoy his music. In one way or another, Brahms is an unqualified bore to four music-lovers out of five in this good Boston of ours. But is this a reason for not playing Brahms' Symphonies at concerts here? By no manner of means! There is not an inconsiderable portion of our public to whom the announcement of a Brahms symphony is a promise of unspeakable delight; people who look at their programmes with anxious solicitude to see if there be not something by Brahms on it. Let them have their Brahms now and then, and let the rest of the public go hang, if it objects.

This "not inconsiderable portion of our public" did grow apace, and when Arthur Nikisch became the conductor in 1889, Boston was astonished to discover that the symphonies which they had assumed to be learned and dry, were in fact aglow with dramatic fire and romance. This was the magician who also startled the hidebound and wary public of the Leipzig Gewandhaus into an appreciation of Brahms, the melodist, colorist and poet. Under the eloquent apostle there bloomed a flourishing faction. It became a cult, with its fringe of priggishness and other accompanying phenomena. Ere long Boston was spoken of as a Brahms center.


At the news of Brahms's death (3 April 1897) Emil Paur, who was then conductor, arranged for the regular concerts of 9 and 10 April, the following appropriate and impressive, if decidedly somber, program—



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It would be interesting to know who first referred to the Brahms Symphonies as "classics," and when the remark was made. It was probably in the first years of this century. In any case, Emil Paur must have done his admirable part in giving them this label of permanence and universal respect. Boston, fortunate in its Brahms conductors, had surely one of the very finest of them in Dr. Karl Muck, in whose artist's nature the style of the composer seems closely ingrained. He combined the precision of a Gericke with the romance of a Nikisch in performances which are cherished memories.

This retrospect is hardly the place to dwell upon the status of Brahms at the symphony concerts today, or what new and surpassing beauties Dr. Serge Koussevitzky's interpretations may have revealed. We can but record the obvious by pointing out that the composer's genius, lifted free and clear of routine, was never so keenly and generally alive in this town.





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## More . . .

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Robert Layton's *Sibelius* in the Master Musicians series is a useful life-and-works (Dent paperback). A five-volume biography of Sibelius, in Finnish, is in progress by Erik Tawaststjerna, and Robert Layton is translating this into English, but only one volume is available, covering through 1905, the year before *Pohjola's Daughter* was completed (University of California). There are two versions in English of the Finnish *Kalevala*: a nineteenth-century translation by W.F. Kirby (Everyman's Library), and a more recent, more literal, and therefore less atmospheric one by Francis P. Magoun, Jr. (Harvard University Press). Sir Colin Davis and the Boston Symphony are recording *Pohjola's Daughter* for Philips records as part of their award-winning Sibelius series. If you can't wait, however, there's an excellent performance by Paavo Berglund and the Bournemouth Symphony available on an Odeon import (with the Symphony No. 6 and *Luonnotar*), or one by Leonard Bernstein with the New York Philharmonic (Columbia, with the Symphony No. 5). For Sibelius's Seventh, you really needn't look further than the Davis/BSO recording for Philips (either in the complete set of Sibelius's symphonies, or on a single disc with the Symphony No. 5). But there are some historic performances also worth noting: a Koussevitzky Sibelius Seventh with the BBC Symphony, and a Kajanus *Pohjola's Daughter* with the London Symphony, both available in a boxed set of Sibelius works (Turnabout mono; also including a Thomas Beecham Sibelius Sixth). And one curiosity: a Toscanini/NBC *Pohjola's Daughter* fills out their disc of the Sibelius Second, but there's no mention of it on the cover or the record label (RCA import, mono).

Michael Steinberg on Brahms: "*The Life of Johannes Brahms* by Florence May, a two-volume biography first published in 1905 by an Englishwoman who knew the composer and studied piano with him, is still available, excellent, and expensive (Scholarly). The most useful recent life-and-works on a smaller scale is Karl Geiringer's (Oxford). John Horton has contributed a good small book on Brahms's orchestral music to the BBC Music Guide series (University of Washington paperback). Tovey's note on the Second Symphony in the first volume of his *Essays in Musical Analysis* is excellent (Oxford paperback), and for a reader with some technical knowledge of music, Arnold Schoenberg's essay *Brahms the Progressive* is not to be missed (in *Style and Idea*, St. Martin's). Bernard Jacobson's *The Music of Johannes Brahms* is useful as a basic guide (Fairleigh Dickinson University), and there are good things, too, in Julius Harrison's *Brahms and his Four Symphonies* (Da Capo)."

Sir Georg Solti's recent set of Brahms symphonies with the Chicago Symphony is absolutely first-rate, but not yet available in single-disc format (London, with the *Academic Festival* and *Tragic* overtures), and James Levine's performance of the Brahms Second also with the Chicago Symphony is excellent (RCA). Kurt Masur's set of the four Brahms symphonies with Masur's own orchestra, the Leipzig Gewandhaus, has recently been released by Philips. Claudio Abbado's disc of the Second Symphony with the Berlin Philharmonic may be the most leisurely on record: the first movement alone, with exposition repeat and played extremely slowly, takes over twenty minutes (DG). You've got a good budget-choice Brahms Second with Sir Thomas Beecham and the London Philharmonic

(Seraphim, with the *Academic Festival Overture*). Toscanini's Brahms is better heard in his 1952 live performances with the Philharmonia Orchestra (Cetra import, mono) than in his NBC Symphony recordings (Victrola, mono), and Wilhelm Furtwängler's Brahms symphonies with the Berlin Philharmonic have recently been reissued on DG's mid-price Privilege label.

—M.M.

**BSO on Record**

A new Boston Symphony recording of the Tchaikovsky First Piano Concerto has just been released by Philips records; Sir Colin Davis conducts, and the piano soloist is Claudio Arrau. And by mid-March, Deutsche Grammophon will have issued its latest BSO disc: the Alban Berg and Igor Stravinsky violin concertos with soloist Itzhak Perlman and Music Director Seiji Ozawa.

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
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## Sir Colin Davis

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The recently knighted Sir Colin Davis, Principal Guest Conductor of the Boston Symphony, is Music Director of the Royal Opera, Covent Garden, and Principal Guest Conductor of the London Symphony Orchestra as well. He has been decorated by the governments of England, France, and Italy, and his European engagements include regular concerts with the Berlin Philharmonic, the Amsterdam Concertgebouw, and the Orchestre de Paris. Since his American debut in 1959 with the Minneapolis Symphony, Mr. Davis has conducted the orchestras of New York, Philadelphia, Los Angeles, and

Boston. He made his debut at the Metropolitan Opera in 1967 with a new production of *Peter Grimes* and returned there for *Pelléas et Mélisande* and *Wozzeck*. He has conducted the Boston Symphony Orchestra annually since 1967 and became the BSO's Principal Guest Conductor in 1972.

From 1959 to 1965, Mr. Davis was Music Director of Sadler's Wells (now English National) Opera, where he conducted over twenty operas. He made his Covent Garden debut with the Royal Ballet in 1960, and his operatic debut there came in 1965. He was Principal Conductor of the BBC Symphony Orchestra until 1971, at which time he became Music Director of the Royal Opera. New productions he has led at Covent Garden include Mozart's *Le nozze di Figaro*, *Don Giovanni*, *La clemenza di Tito*, and *Idomeneo*, Tippett's *Midsummer Marriage*, *The Knot Garden*, and *The Ice Break*, Wagner's *Ring* cycle, Berlioz's *Les Troyens*, and Benjamin Britten's *Peter Grimes*. The first British conductor ever to appear at Bayreuth, Mr. Davis opened the 1977 Festival there with Wagner's *Tannhäuser*, a production filmed by Unitel.

Mr. Davis records regularly with the Boston Symphony, Amsterdam Concertgebouw, London Symphony, and Royal Opera House orchestras. Among his many recordings for Philips are Mozart's *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*, symphonic and operatic works by Sir Michael Tippett, a Berlioz cycle for which he has received the Grosse Deutschen Schallplattenpreis, and, with the Boston Symphony, the complete symphonies of Sibelius, for which he was awarded the Sibelius Medal by the Helsinki Sibelius Society. Recent releases include the Tchaikovsky First Piano Concerto with the BSO and Claudio Arrau, the Dvořák Eighth Symphony with the Concertgebouw, Puccini's *La bohème*, and Britten's *Peter Grimes*.



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String Quartet in A minor, D.804

Allegro ma non troppo

Andante

Menuetto: Allegretto

Allegro moderato

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and ZEISE

**BRAHMS**

Sonata in F minor for clarinet and  
piano, Opus 120, No. 1

Allegro appassionato

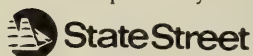
Andante un poco adagio

Allegretto grazioso

Vivace

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**Franz Schubert****String Quartet in A minor, D. 804**

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This quartet, one of the few performed in public in Schubert's lifetime and the only one published, marked the composer's return to quartet composition after three years during which he composed nothing for the medium. He was probably moved to take up quartet writing again by his acquaintance with Ignaz Schuppanzigh, the leader of a famous string quartet (his ensemble had given many of the first performances of Beethoven's quartets). Schubert wrote the A minor Quartet in the first two months of 1824, and the Schuppanzigh ensemble played it on 15 March. The public response must have been favorable, since it was in print as early as the following September.

The quartet seems infused with the spirit of song. The very opening bars are for all the world like the "vamp" to the song of the first violin, but in this case the accompaniment takes on progressively greater significance. The Andante is adapted from music that Schubert had already composed for *Rosamunde*, and will no doubt be familiar. For the Menuetto, Schubert quoted the opening of another song, *Die Götter Griechenlands*, a setting of Schiller's text made in 1819, but in this case only the piano accompaniment appears in the string quartet. The last movement is dancelike and cheerful throughout.

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**Johannes Brahms****Sonata in F minor for clarinet and piano, Opus 120, No. 1**

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By 1891, Brahms himself suggested that perhaps he had said all he had to say, at least in the larger forms. But the inspiration of a superb clarinetist named Richard Mühlfeld motivated a glorious Indian summer of the composer's art. For Mühlfeld, Brahms composed not only the two clarinet sonatas of Opus 120, but also the Trio in A minor for piano, clarinet, and cello, Opus 114, and the elegiac Quintet in B minor for clarinet and strings, Opus 115. In all of these works, the sound of the clarinet evokes that nostalgia that is often at the core of this composer's work, and never more powerfully than here. As always in Brahms, the structure is highly refined and intricate, but the lyricism flowers in his treatment of the clarinet part, which features such strengths of the instrument as wide-ranging leaps within a lyrical line and delicately rapid ornamental turns (in the second movement). At the beginning the piece smolders with suppressed passion, but it moves through gentle pensive thoughts to the final extrovert rondo.

—S.L.



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## Alfred Schneider

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Alfred Schneider, Raymond Sird, Earl Hedberg, and Karl Zeise, who perform on this evening's Chamber Prelude concert, make up the Gabrielli String Quartet, dating back to 1960 and comprised of the present membership since 1971; Mssrs. Schneider and Sird switch off as first violin of the group, which is named for the fact that violinist Schneider and violist Hedberg play Gabrielli instruments. Born in St. Louis, Missouri, Mr. Schneider was trained at the Eastman School of Music and, before coming to the Boston Symphony in 1955, was a member of the Rochester Civic, Rochester Philharmonic, and St. Louis Symphony orchestras. A faculty member at the Boston Conservatory of Music and Lowell State University, Mr. Schneider started the public concerts of the Framingham Symphony and was its conductor for seven years.

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## Raymond Sird

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Born in Worcester, Massachusetts, violinist Raymond Sird studied at Philadelphia's New School of Music and was a pupil of Jascha Brodsky, who also coached him in chamber music, a field in which he has been active throughout his career. Before joining the Boston Symphony in 1960 he played with the National Symphony Orchestra, the Cleveland Orchestra, and the New Orleans Symphony. In addition, during his military service, he was drum major and assistant conductor of the 283rd Army Ground Forces Band, Manila.



## Earl Hedberg



Before joining the Boston Symphony in 1956, violist Earl Hedberg was a member and then principal violist of the Minneapolis Symphony, and a member of the Cleveland Orchestra; he also performed with chamber music ensembles in both those cities. He studied violin for several years with Sascha Jacobsen and viola with former BSO member Georges Fourel. Mr. Hedberg was a student at Tanglewood's Berkshire Music Center for four summers, including the opening session in 1940.

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## Karl Zeise

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Karl Zeise was a cellist with the Boston Symphony Orchestra for thirty-one years until his retirement in 1970, though he is still often called upon to perform with the BSO in Symphony Hall. A native Bostonian, he was a pupil of Alvin Schroeder, who organized the Kneisel Quartet (Schroeder served three terms as a BSO cellist between 1891 and 1925; Franz Kneisel was the BSO's concertmaster from 1885-1903). Mr. Zeise studied with Hugo Becker at Berlin's Hochschule für Musik, and before joining the BSO for the 1938 Tanglewood season he was a member of the Philadelphia Orchestra, assistant

principal cellist of the Cleveland Orchestra, and a member of the New Friends of Music Chamber Orchestra in New York. He was named a member of the Tanglewood String Quartet by Serge Koussevitzky, participating with that group in the first performance of the Shostakovich Piano Quintet at the Russian Embassy in Washington and performing for thirty-nine consecutive seasons at the Harvard Musical Association.

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## Peter Hadcock

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Born in Bay City, Michigan, BSO clarinetist Peter Hadcock was a member of the Rochester Philharmonic and then principal clarinet of the Buffalo Philharmonic before joining the Boston Symphony Orchestra in 1965. Mr. Hadcock studied at the Eastman School of Music in Rochester, New York. He is an active teacher and chamber musician as well as orchestral performer.

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## Gwindale Cassity

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Pianist Gwindale Cassity has performed throughout New England and in New York City; local appearances have included Jordan Hall, the Gardner Museum, Boston University, M.I.T., Wellesley College, and the New England Conservatory of Music. She has also been soloist with the Boston Pops, the Wichita Symphony, and the Boston University Symphony. Ms. Cassity has won several piano competitions and has been awarded numerous prizes, including a Fulbright Grant for study abroad; her teachers have included Ozan Marsh, Rosina Lhevinne, Bela Borsomenyi-Nagy, and Adele Marcus. Ms. Cassity lives and teaches in Newton, Massachusetts.





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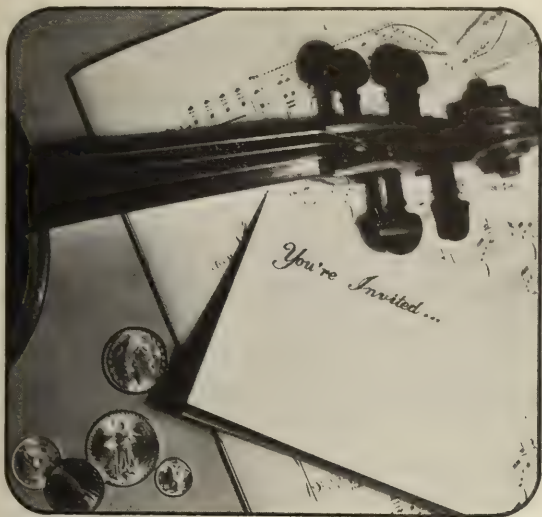
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## COMING CONCERTS...

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Wednesday, 12 March at 7:30

Open Rehearsal

Marc Mandel will discuss the program  
at 6:45 in the Cabot-Cahners Room.

Thursday, 13 March—8-9:55

Thursday '10' Series

Friday, 14 March—2-3:55

Saturday, 15 March—8-9:55

COLIN DAVIS conducting

Schumann

Piano Concerto in  
A minor

CLAUDIO ARRAU

Schubert

Symphony No. 9  
in C

---

Thursday, 27 March—8-10

Thursday 'B' Series

Friday, 28 March—2-4

Saturday, 29 March—8-10

Tuesday, 1 April—8-10

Tuesday 'C' Series

GEORGE CLEVE conducting

Gluck

*Orfeo ed Euridice*

JAN DeGAETANI, mezzo-soprano

MARGARET MARSHALL, soprano

ELIZABETH KNIGHTON, soprano

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, conductor

---

Wednesday, 2 April at 7:30

Open Rehearsal

Steven Ledbetter will discuss the progra  
at 6:45 in the Cabot-Cahners Room.

Thursday, 3 April—8-9:50

Thursday 'A' Series

Friday, 4 April—2-3:50

Saturday, 5 April—8-9:50

VLADIMIR ASHKENAZY conducting

Sibelius

Violin Concerto

JOSEPH SILVERSTEIN

Tchaikovsky

*Manfred Symphon*

---

## **SYMPHONY HALL AMENITIES . . .**

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(617)-266-1492

**THE BSO IN GENERAL:** The Boston Symphony performs twelve months a year, in Symphony Hall and at Tanglewood. For information about any of the Orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra and makes your seat available to someone who wants to attend the concert. You will receive a tax-deductible receipt as acknowledgment for your contribution.

**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to



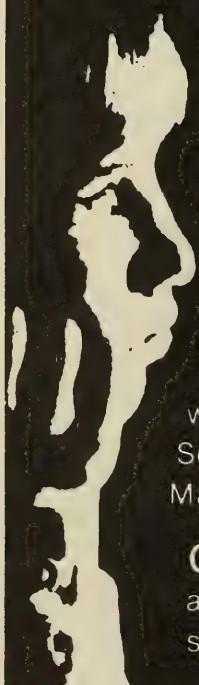
leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.

**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The Rush Tickets are sold at \$3.50 each (one to a customer) in the Huntington Avenue Lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard by delayed broadcast in many parts of the United States and Canada through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WFCR-FM (Amherst 88.5), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Saturday evening concerts are broadcast live by these same stations and also WCRB (Boston 102.5 FM). Most of the Tuesday evening concerts are broadcast live by WGBH-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

**BSO FRIENDS:** The Friends are supporters of the BSO, active in all of its endeavors. Friends receive the monthly BSO news publication and priority ticket information. For information about the Friends of the Boston Symphony, please call the Friends' Office Monday through Friday between nine and five. If you are already a Friend and would like to change your address, please send your new address *with the label* from your BSO newsletter to the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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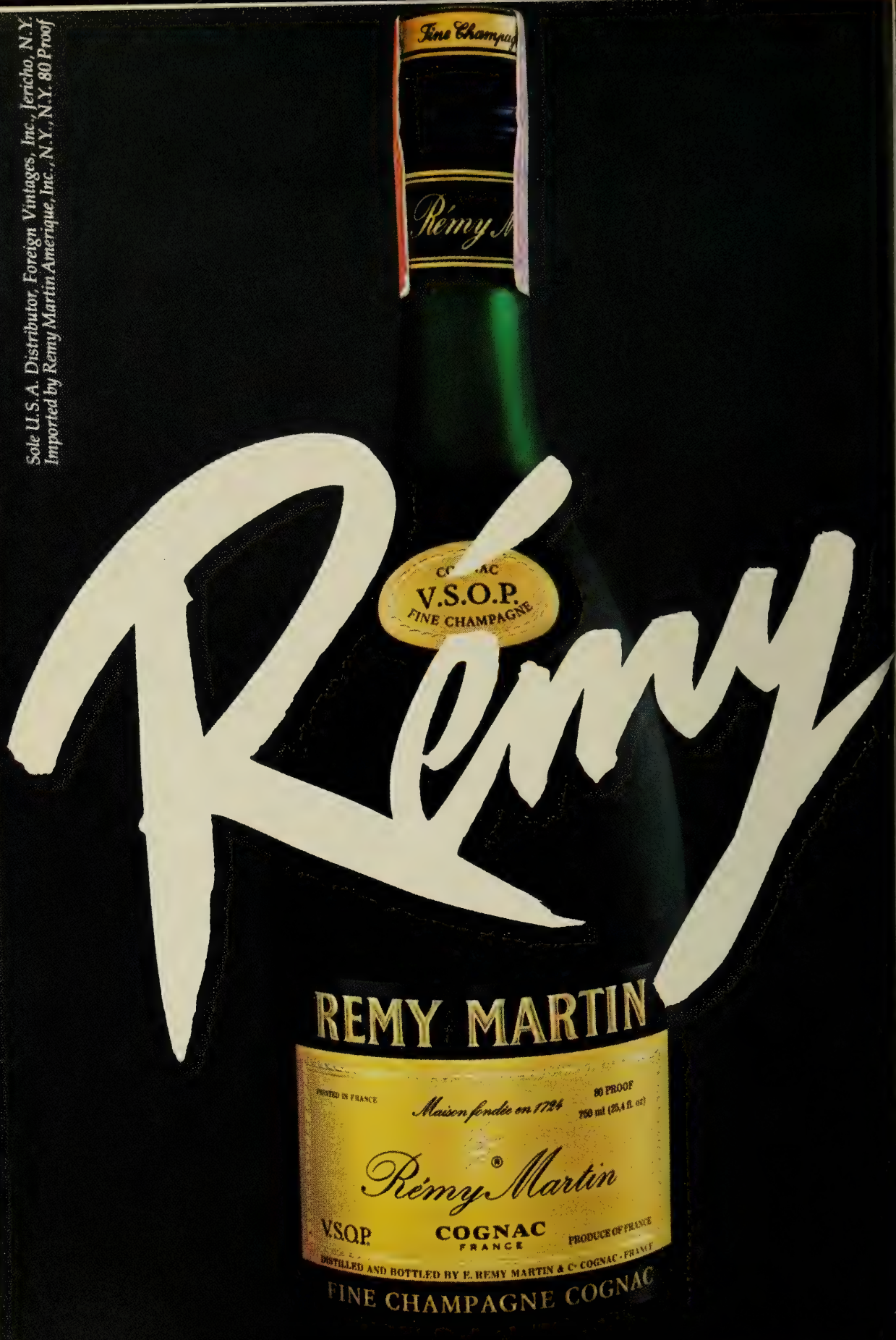
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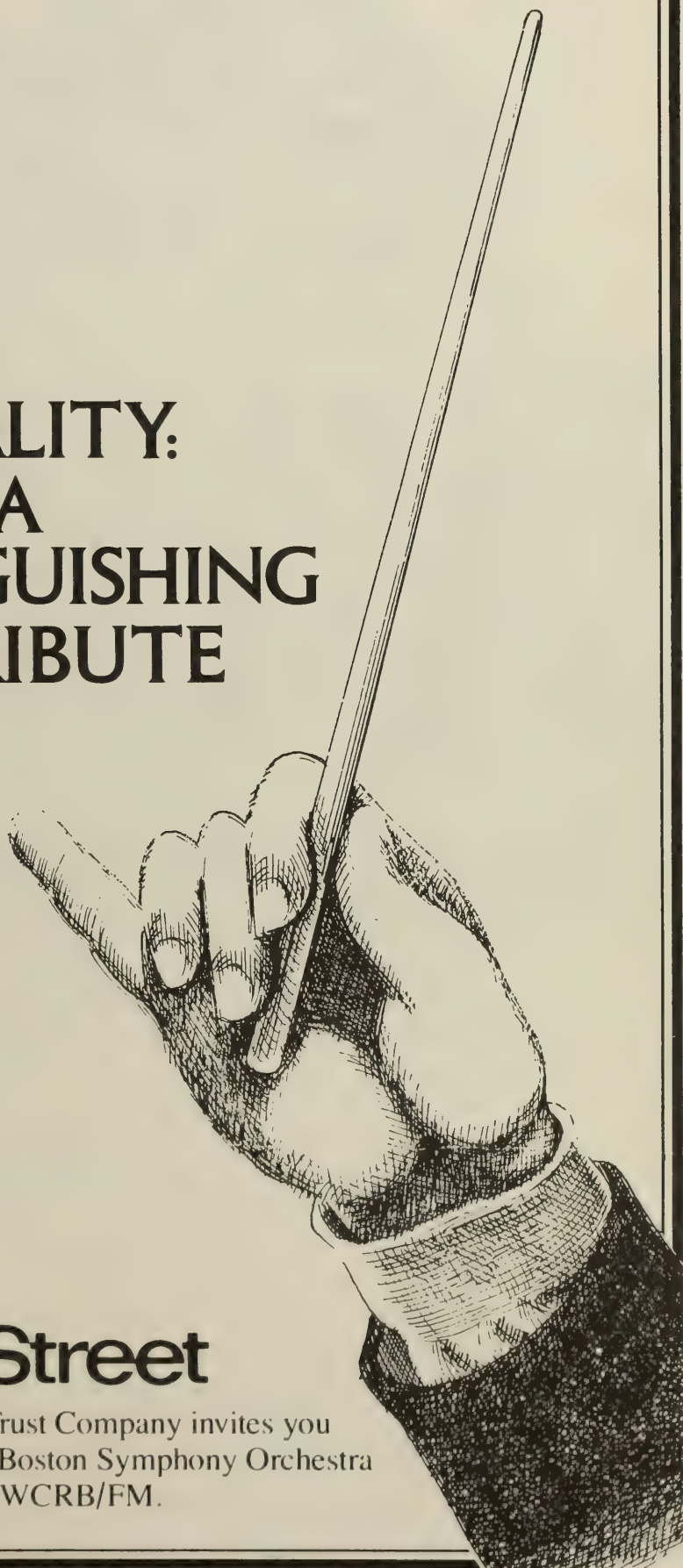


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**You can guarantee the Orchestra's immediate future and enjoy special benefits at the same time by becoming an annual Friend of the BSO. The goal of this year's annual fund is \$1.8 million. And by contributing to the Orchestra's Centennial Fund you can insure the Boston Symphony's well-being for many years to come.**

**For information on Friends benefits and Centennial Commemorative gift opportunities contact the Development Office, Symphony Hall, Boston, Ma., 02115 (617) 266-1492**

Photo: Peter Schaal





**Seiji Ozawa**, *Music Director*

Sir Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season 1979-80

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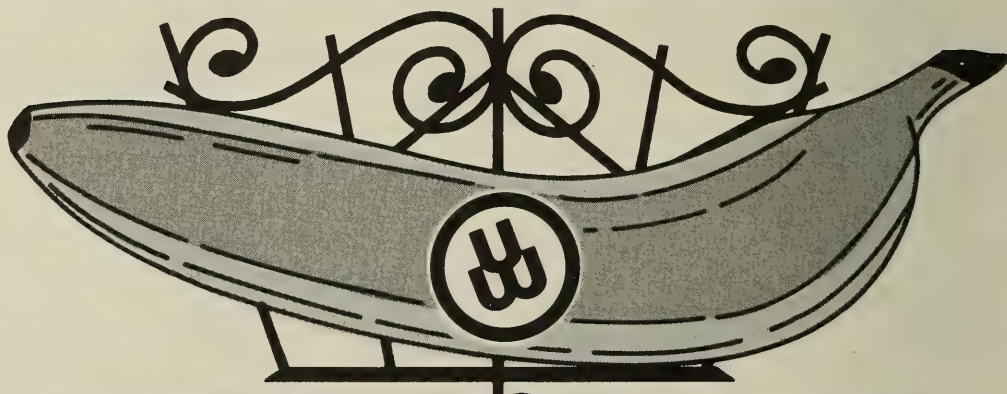
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# BSO

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## Colin Davis Honored with Knighthood

---



The Boston Symphony's Principal Guest Conductor, Colin Davis, who is also Music Director of the Royal Opera House, Covent Garden, and Principal Guest Conductor of the London Symphony Orchestra, was knighted by Queen Elizabeth II in the 1980 New Year's Honors Lists. He is shown here outside of Buckingham Palace, where he attended the official investiture ceremony on 12 February.

---

## BSO Guests on WGBH-FM-89.7

---

Robert J. Lurtsema, host of WGBH-FM-89.7's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists with pianist Claudio Arrau on Tuesday, 11 March at 11 am.

In addition, WGBH is repeating last season's series of Lurtsema-hosted interviews, *The Orchestra*, on Thursday nights, *usually* at 8 pm:

13 March—Charles Kavalovski, Principal Horn

20 March—Armando Ghitalla, Former Principal Trumpet

3 April—Ronald Barron, Principal Trombone



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## BSO/100 Drive Accelerates in March

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BSO/100 volunteers will mount a major telephone campaign next month to reach prospective donors. Mrs. John M. Bradley, Centennial Fund Chairman, emphasizes that this effort is directed toward specially selected subscribers, Friends, and "other civic-minded individuals who would like to support our great Orchestra at the time of its 100th birthday by making a significant, lasting, permanent contribution which can be added to the BSO's endowment fund and so benefit the Orchestra for years to come." The effort will be coordinated by Major Gifts Committee Chairmen, Mrs. R. Douglas Hall III and Mr. Mark Tishler.

Two recent major gifts have come in the form of chair endowments: J.P. Barger, president of the Dynatech Corporation, Burlington, Massachusetts, has endowed the *J. P. and Mary B. Barger chair* occupied by principal trombonist Ronald Barron. Irving Rabb, for many years a Boston Symphony trustee, has endowed the *Charlotte and Irving W. Rabb chair* occupied by Vyacheslav Uritsky, assistant principal of the second violins.

---

## Tanglewood Ticket Priority for Friends

---

BSO Music Director Seiji Ozawa's eight Tanglewood concerts this summer will include a "Fourth of July Special" with tenor Jon Vickers, a concert performance of Puccini's *Tosca* with Shirley Verrett, Veriano Luchetti, and Sherrill Milnes, Mendelssohn's *Elijah* with baritone Milnes in the title part, and a program featuring musicians from the People's Republic of China. Principal Guest Conductor Colin Davis will direct four programs, and guest conductors Eugene Ormandy, André Previn, and Klaus Tennstedt will return to Tanglewood for two concerts each. Tanglewood-on-Parade will include the *1812 Overture* with fireworks and cannon, and Pops-at-Tanglewood will bring John Williams to the BSO's summer home for the first time.

Friends of Tanglewood who have contributed \$50 or more will receive priority ticket-order information within the next few days, a month in advance of the general public. If you wish to become a Friend of Tanglewood and take advantage of this special benefit, mail your check to the Development Office, Symphony Hall, Boston, Massachusetts 02115. For further information, you may call the Development Office at 266-1492, ext. 170.

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## BSO Chamber Preludes and Suppers

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The Boston Symphony Orchestra is pleased to announce the continuation of its popular series of chamber music concerts and suppers during the 1980-81 season. Subscribers to Tuesday, Thursday, and Saturday evening BSO concerts can hear orchestra members perform chamber music at 6 pm in the intimate surroundings of the Cabot-Cahners Room, which will open for drinks at 5:15 pm; a light supper is served following the recital, and you'll be seated in plenty of time for the evening's 8 pm BSO concert.

Only 150 seats are available for each Prelude series, so we urge you to place your order when you renew your BSO subscription this spring; the ticket price includes supper. No single tickets will be sold for these concerts, and, again, only subscribers may attend these special events.



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## North Shore Area II Morning Lecture, 10 April

---

Well-known teacher and lecturer Helen Morgan will discuss Mendelssohn's *Elijah*, to be performed by the Boston Symphony on 11 and 12 April, on Thursday, 10 April in Hamilton. Refreshment will be served at 10, and the lecture will begin at 11 sharp. Tickets at \$4, to benefit the BSO, may be reserved by calling, in Beverly, 922-0875. Due to the success of Ms. Morgan's previous talk, an early reservation is advised.

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## Reception for New Friends

---

New Friends of the Boston Symphony Orchestra will be invited to a closed rehearsal for Mendelssohn's *Elijah* on Thursday evening, 10 April at 7:30. During the intermission there will be a reception in the Cabot-Cahners Room. Admission to this special event is by invitation only.

---

## Jazz on a Sunday Afternoon

---

The BSO's jazz/contemporary ensemble, *The WUZ*, will perform at the Pingree School Gym in Hamilton on Sunday, 13 April at 4:30. This event, to benefit the BSO, has been planned by Mrs. Richard West and Mrs. William Loring of the sponsoring North Shore Area II of the Council of the BSO.


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## Heritage Plantation Concert and Reception

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WQRC-FM and the Plymouth Savings Bank will sponsor a concert with champagne reception at the Heritage Plantation on Sunday, 13 April; the performers will be the BSO's assistant concertmaster Emanuel Borok and BSO violinist Michael Zaretsky. All proceeds from this concert will benefit the BSO. For information about time and tickets, call the BSO Marathon Office at 266-1492, ext. 148.

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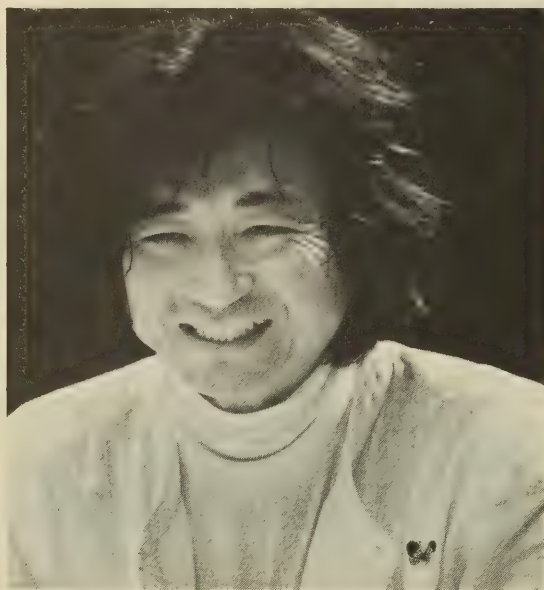
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Bo Youp Hwang

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

*Charlotte and Irving W. Rabb chair*

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

\* Joel Smirnoff

\* Participating in a system of rotated seating within each string section.

### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

\* Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E-flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

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## Robert Schumann

### Piano Concerto in A minor, Opus 54

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Robert Alexander Schumann was born in Zwickau, Saxony, on 8 June 1810 and died in Endenich, a suburb of Bonn, on 29 July 1856. He had plans for an A minor piano concerto as early as 1833, but it was not until 1841 that he completed—in somewhat different form—the first movement of the present concerto, then an independent piece called the Concert Fantasy in A minor. The revision of the Concert Fantasy and the addition of the intermezzo and finale were accomplished in July 1845. On 4 December of that year, in Dresden, Clara Schumann gave the first performance, Ferdinand Hiller conducting. Sebastian Bach Mills played the first American performance with Carl

Bergmann conducting the Philharmonic Society of New York at Niblo's Garden on 26 March 1859. Carl Zerrahn and the orchestra of the Harvard Musical Association with pianist Otto Dresel introduced the concerto to Boston at the Music Hall on 23 November 1866. Georg Henschel led the first Boston Symphony performances in October 1882 with pianist Carl Baermann, and the orchestra has since played it with the following conductors/pianists: Wilhelm Gericke/Anna Steiniger-Clark, Adele aus der Ohe, Baermann, Antoinette Szumowska, Ossip Gabrilowitsch, Fanny B. Zeisler, Ernest Schelling, and Harold Bauer; Arthur Nikisch/Steiniger-Clark, Rafael Joseffy, Carl Faelten, Ignace Jan Paderewski, and Constantin Stern; Emil Paur/aus der Ohe and Joseffy; Karl Muck/Germaine Schnitzer, Olga Samaroff, Max Pauer, Norman Wilks, George C. Vieh, Josef Hofmann, Paderewski, Carl Friedberg, and Szumowska; Otto Urack/Wilks; Ernst Schmidt/Schelling; Pierre Monteux/Bauer, Benno Moiseiwitsch, Blanche Goode, Samaroff, Raymond Havens, Felix Fox, Constance McGlinchee, and Eugene Istomin; Serge Koussevitzky/Alfred Cortot, Irene Scharrer, Jesús María Sanromá, Myra Hess, Martha Baird, Eunice Norton, and Gladys Gleason; Richard Burgin/Hofmann, Istomin, Jeanne-Marie Darré, and Theodore Lettoin; Charles Munch/Nicole Henriot, Rudolf Serkin, Clifford Curzon, Van Cliburn, and Istomin; Erich Leinsdorf/Lettoin and Malcolm Frager; Thomas Schippers/Claude Frank; Rafael Frühbeck de Burgos/Christoph Eschenbach; Michael Tilson Thomas/Eschenbach; Karel Ančerl/Alicia de Larrocha; Colin Davis/Michael Roll; Seiji Ozawa/Emil Gilels; Kazuyoshi Akiyama/Misha Dichter; and Neville Marriner/de Larrocha. The Davis/Roll performances were the orchestra's most recent in Symphony Hall, in February 1974; the orchestra's last performance was the one by Marriner/de Larrocha, at Tanglewood in July 1978. In addition to piano soloist, the score calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

More than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna, in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have progressed very far with it.



Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a "*Phantasie*" in A minor, which he was later to use as the first movement of his published concerto. The *Phantasie* was composed between May and September, and must have been somewhat crowded in the composer's imagination among the abundant musical images which occupied him in that year. The First Symphony in B flat preceded, and the Symphony in D minor (in its first version) followed it, not to speak of smaller orchestral works. When the First Symphony was tried over in rehearsal by the Gewandhaus orchestra on 13 August 1841, Clara took the occasion to play through the new *Phantasie* with the orchestra as well.

Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it "magnificent." She wrote in her diary: "Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skillfully interwoven with the orchestra—it is impossible to think of one without the other." The publishers were not of this mind, and rejected the proffered manuscript. In 1845, while the pair were at Dresden, Schumann made a concerto out of his "Concert allegro," as he had intended to call it, by adding an intermezzo and finale. It was from May to July that he wrote the additional movements. "Robert has added a beautiful last movement to his *Phantasie* in A minor," wrote Clara in her diary on 27 June, "so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him." And on 31 July: "Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the orchestra."



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The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand Hiller, to whom the score was dedicated, at Dresden, on 4 December 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day 1846—Mendelssohn conducting. All did not go well at this performance. Mendelssohn and his orchestra had much trouble with the "puzzling rhythm" in the last movement, an incident which must be read with some astonishment in this present century of rhythmic complexity. When the concerto was performed by Clara in Vienna just a year later on 1 January 1847, Schumann conducted, and again things did not go so well. Hanslick wrote: "The attendance was very moderate, the applause cool, and apparently expended on Clara alone. The piano concerto and the symphony found but slight approbation."

Schumann's conducting, from most contemporary reports, was hardly of the sort to illuminate even his own music. Joachim, Schumann's loyal friend, has told several instances of his incapacity to more than beat the measure. He had an altercation with a drummer, at a rehearsal of his concerto, and when the drummer resented his reproach about a mistake in the count, he was angry, and said: "That is impertinent." This was the usual end of any attempt to straighten out a difficulty. Once when he could not manage the entrance of the horns at the proper place, he turned around helplessly to Joachim at the first desk and said, "They don't come in!" Opening the score of one of his own symphonies, he stood with baton raised, not knowing how to start the orchestra. Joachim, who was

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concertmaster, gave the proper signal to the players, and Schumann followed on with a smile of relief.

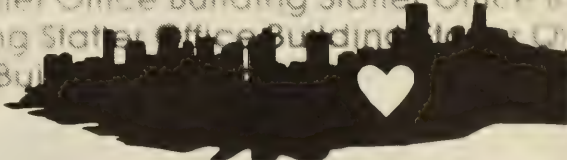
In creative matters at least, Schumann knew his own mind, and kept to his steadfast purpose. When he made a youthful attempt at a concerto in 1839, he wrote to Clara: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos—I must plan something else." Schumann never abandoned this early concept of what a concerto should be. Clara learned much from him, and her first lesson was that she must not expect from her husband piano music "for virtuosos." Even in their early friendship, shallow display pieces of the period had a grudging place upon her programs, and at length gave way altogether to such composers as Bach, Beethoven, Chopin, and of course Schumann. Just before Robert completed his concerto she began to study a concerto of Henselt. While she might have taken it up eagerly a few years earlier, she now found it a sterile attempt at "brilliance" which succeeded only in being "laborious, farfetched, and patched together." She also wrote, "There is not a single beautiful, fresh motive in it," missing qualities her husband had trained her to look for, and with which his genius abundantly provided her.



*Robert and Clara Schumann*

A true slow movement would have been out of place after the moderate tempo and andante section of the first movement. The brief intermezzo, with its light staccato opening and its charming second theme inseparably associated with the cellos that sing it, leads directly into the final rondo, whose brilliance is joyous and exuberant, without a trace of hard glitter.


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## Franz Schubert

### Symphony No. 8 in C, D.944

(formerly Symphony No. 9, *The Great*)

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Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He began this symphony in the summer of 1825 and completed it by, at latest, October 1826. At some point between the summer of 1827 and November 1828, the work received at least one reading at a rehearsal of the orchestra of the Vienna Society of the Friends of Music (*Gesellschaft der Musikfreunde*). Otto Biba, the present archivist of the Society, writes that "paper and scribal evidence make it clear that sometime in the early 1830s, and for an undetermined occasion, several duplicate orchestral parts were prepared.

Moreover, the finale of the symphony was performed in a public concert in Vienna in 1836." The first fully authenticated public performance, heavily cut, took place on 21 March 1839, Felix Mendelssohn-Bartholdy conducting the orchestra of the Leipzig Gewandhaus. Theodor Eisfeld introduced the symphony to America with the Philharmonic Society of New York on 11 January 1851. It came to Boston on 6 October 1852, a certain Mr. F. Suck conducting an orchestra with four first violinists, two extra cellos replacing the bassoons, and with a second oboist engaged expressly for the occasion; that must have been something. More professional performances followed, the Germania Orchestra playing the work on 8 January 1853 and again in 1854, and the Philharmonic Society coming along in 1857, these concerts being under the direction of Carl Zerrahn. Georg Henschel brought the work into the Boston Symphony's repertory on 13 and 14 January 1882, and the orchestra has since played it under Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Pierre Monteux, Serge Koussevitzky, Adrian Boult, George Szell, Leonard Bernstein, Charles Munch, Erich Leinsdorf, Josef Krips, William Steinberg, Max Rudolf, Peter Maag, and Klaus Tennstedt, who conducted the orchestra's most recent performances in January 1977. The score calls for flutes, oboes, clarinets, bassoons, horns, and trumpets, all in pairs; also three trombones, timpani, and strings.

Special thanks go to Professor Joseph Kerman, University of California, Berkeley, editor of *Nineteenth-Century Music*, for making available an advance copy of Otto Biba's article on "Schubert's Position in Viennese Musical Life," to be published in the next issue of that journal.

[Michael Steinberg has updated his January 1977 program note to include the latest information on the C major Symphony's date of origin. Michael Griffel's "Reappraisal of Schubert's Composition" may be found in the April 1977 issue of *Musical Quarterly*.]

Schubert's great C major Symphony, D.944\*, has been listed sometimes as his

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\*D. stands for Otto Erich Deutsch (1883-1967), Schubert's Köchel. His thematic catalogue of Schubert's works first appeared in 1951.



Ninth, sometimes—rather less often in recent years—as his Seventh. In an attempt to be rational, and backed by the authority of the 1979 revised edition of the Deutsch catalogue, we call it his Eighth. Up to the little—or at least littler—C major Symphony, D.589, there is no problem about numbering. We have, to that point, six complete symphonies by Schubert, numbered properly in order of their composition from No. 1 in D, D.82 (October 1813, Schubert then being sixteen), to No. 6 in C, D.589 (February 1818). These are preceded by a fragment of a symphony in D, a slow introduction plus nineteen bars of allegro, which Deutsch places as “probably written about 1812.” After the Sixth, there are sketches and fragments of two more symphonies, one in D, D.615 (May 1818), the other in E minor/major, D.729 (August 1821).<sup>\*</sup> It is from here on that we get confusion. Next come the two movements in B minor and E major (plus part of a scherzo), which we know as the *Unfinished* Symphony, D.759, the beginning of whose full score is dated October 1822, and which was lost until 1865. Then comes the great C major Symphony, the one being played at these concerts, and whose autograph manuscript is dated March 1828.<sup>†</sup>

<sup>\*</sup>Deutsch notes that “Mendelssohn, Sullivan, and Brahms are said to have contemplated finishing the sketch” of the E minor/major Symphony. John Francis Barnett, an English composer, actually did so about 1863, as did Felix Weingartner, the Austrian conductor and composer, in 1934. A far more satisfactory edition was made in 1977 by Brian Newbold, and the work is very much worth performing in his version.

<sup>†</sup>In the last weeks of his life, Schubert made considerable progress on what would have been yet another Symphony in D, D.966a, one on a grand scale and at the highest level of inspiration. Peter Gülke, a conductor and scholar from the German Democratic Republic, has fleshed out a full score for part of the first movement and all of the second; these fragments made a profound impression when he introduced them via tape recording at the Detroit Schubert Congress in November 1978.



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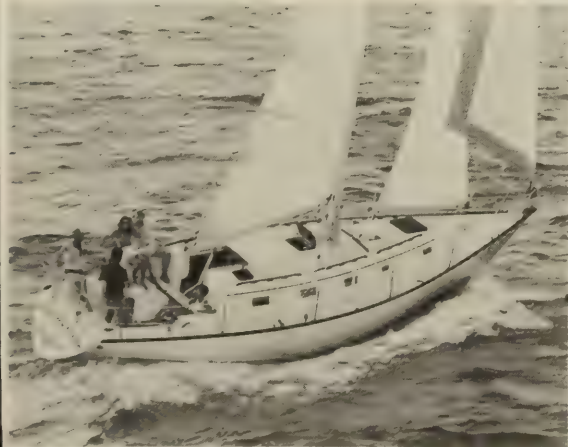
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At this point we may return to the question of the numbering of the symphonies. The great C major acquired the number seven, logically enough at the time, as the next known symphony after No. 6, the *Unfinished* being still buried in the attic of Anselm Hüttenbrenner's house at Ober-Andritz. But the editors of the complete Schubert edition that came out in Germany between 1883 and 1897 chose to disregard chronology and put the *Unfinished* Symphony after the seven complete ones, which is how it came by its familiar number eight. Renumbering the great C major Symphony nine was sensible in so far as it sorted out the chronological relationship of this work and the *Unfinished*, but a nuisance in that it left the number seven unaccounted for. A rational numbering of Schubert's later symphonies makes the *Unfinished* No. 7 and the C major No. 8. We all survived the renumbering of the Dvořák symphonies some twenty or thirty years ago; we mean to try it now with Schubert. (Haydn and Mozart are in need of similar attention, but because so many works are involved, I see less hope for getting those numbers straightened out in everyday usage.)

But to get back to the present symphony—most reference works give 1828 as the date of composition. We know, however, that Schubert began work on a symphony while on vacation in Gmunden and Gastein in July and August 1825. There are many references to this project, and speculation about it has led to such things as Joseph Joachim's orchestrating the Grand Duo for piano, D.812, on the assumption that it was the missing Gastein Symphony. There is, however, no such creature. Schubert did indeed begin a symphony on his 1825 summer vacation, finishing it in 1826, and in October of that year presenting it to the Vienna Society of the Friends of Music who at once hired two copyists to prepare a set of performance parts. This work is the great C major Symphony. Presumably, Schubert later found occasion to make some revisions, and the date of March 1828 on the manuscript indicates when he made the fair copy of the score in its final form. Resting his argument on the interpretation of biographical data, John Reed, an English writer, made a persuasive argument for that dating in his book *Schubert: The Final Years*, published in 1972. Reed also remarks that the symphony simply "does not sound like a work of 1828, not like the string quintet, for

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instance, or the F minor duet fantasia. One needs only the evidence of one's ears to agree that the Terpsichorean drive and generosity of scale all suggest a date pre-*Winterreise*. . . " Happily, criticism ("the evidence of one's ears") and scholarship corroborate one another's findings. Michael Griffel, an American scholar using methods and criteria quite different from Reed's and working primarily at text-critical and manuscript studies, arrived at essentially the same conclusions concerning the C major Symphony's place in the Schubert chronology. The recent studies by Robert Winter at the University of California, Los Angeles, of the manuscript paper itself sew the case up.

Though Schubert was a much more performed composer in Vienna during his lifetime than we would infer from the traditional telling of the story of his life—at the Friends of Music concerts between 1825 and 1828, he was second in popularity, Rossini being first, Mozart third, and Beethoven fourth—his symphonies were slow to attain wide public circulation. Schubert's older brother Ferdinand, himself an organist and teacher, owned a copy of the C major Symphony that he had had made; this was the score Robert Schumann saw when he spent the winter of 1838-39 in Vienna and which he excitedly recommended to Mendelssohn. The players of the Leipzig Gewandhaus Orchestra managed the

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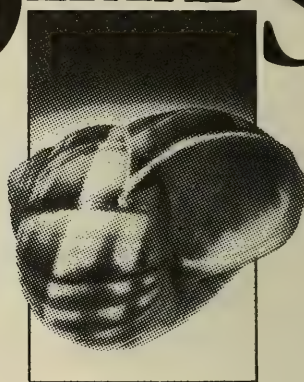
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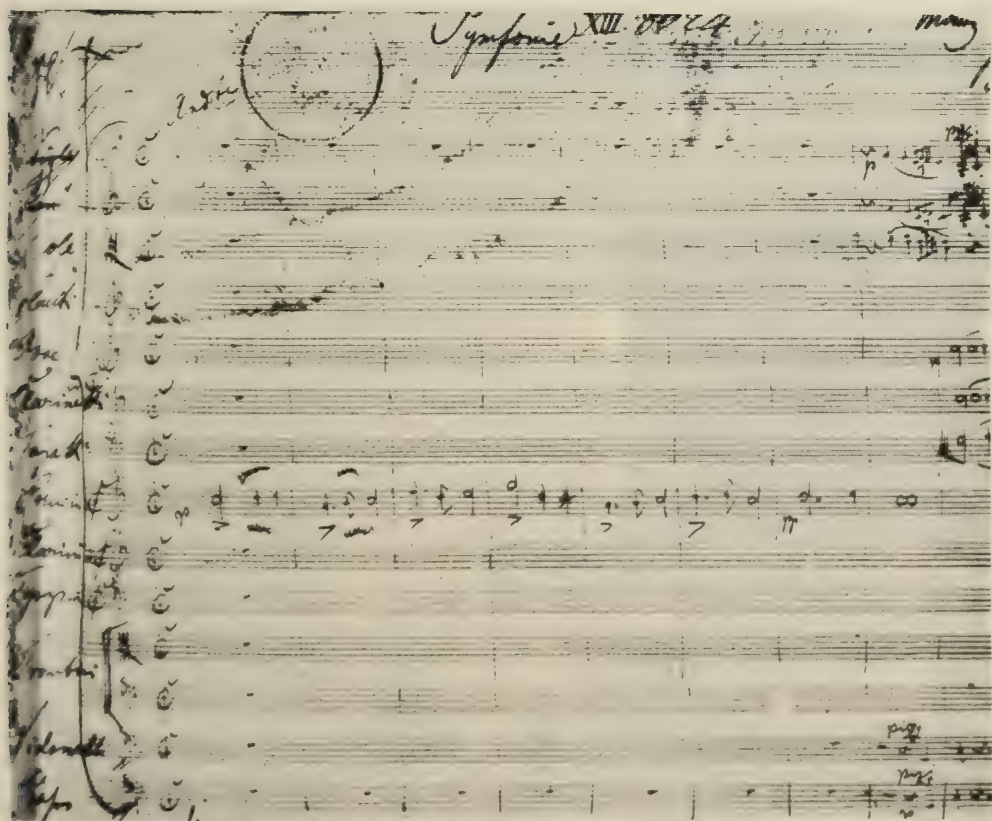
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difficult work with enough success to encourage Mendelssohn to repeat it three times the following season, but their colleagues in Paris and London would not allow François-Antoine Habeneck and Mendelssohn to rehearse it, the London violinists collapsing with laughter when they came to the eighty-eight consecutive measures of triplet eighth-notes accompanying the finale's second theme. Paris finally heard the work in 1851, and that devoted Schubertian, August Manns, successfully got his Crystal Palace Orchestra through it five years later.\* (It is interesting that Boston heard it before London, and New York before either Paris or London.) In the 1850s, The great C major became established in the repertory, and about 1868 Schubert's friend Josef Hüttenbrenner was able to refer to it as "now taking first place in Germany after Beethoven."

Apropos cuts of the sort Mendelssohn made in order to sell the piece in Leipzig, Beethoven's former amanuensis Anton Schindler was a vigorous advocate of that solution: professing greatly to admire the work, he commented that the second and fourth movements were "lengthy to the point of boredom" and blamed Habeneck's failure in Paris on his refusal to heed his, Schindler's advice on cutting. Though it continued far into the first half of this century, that discussion can now be considered as laid to rest. Indeed, one of the most impressive features of this symphony is its magnificent and relaxed comfort at occupying

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\*Manns, German by birth, but active in England from 1854 until his retirement in 1901, gave the first public concert performances of Schubert's first three symphonies, respectively in 1881, 1877, and 1881!



*From the autograph of Schubert's great C major Symphony*



and moving about within its own length. It is, on the other hand, generally forgotten that Schumann's famous remarks on that subject in a letter to Clara Wieck (and recycled for his review in the *Neue Zeitschrift für Musik*) were made on the basis of Mendelssohn's blue-penciled version: "Clara, I was in a state of bliss today . . . all the instruments are human voices; it is gifted beyond measure, and this instrumentation, Beethoven notwithstanding—and this length, this heavenly length, like a novel in four volumes, longer than the Ninth Symphony!" Those last words are romantic hyperbole: even uncut, with all repeats taken, and at the most absurd imaginable tempi, "longer than the Ninth" has got to be wrong by a good ten minutes.\*

Schumann was of course right in pointing out the originality and inspiration of Schubert's orchestral concept. Justly, the most famous spots are those brief and solemn phrases of pianissimo trombones in the first Allegro and, in the second movement, the passage Schumann describes so beautifully, "where a horn, as though calling from afar, seems to come from another sphere. Everything else is hushed, as though listening to some heavenly visitant passing through the orchestra." The whole of the Andante con moto (the precautionary *con moto* was an afterthought) is characterized by a singular sonorous charm; perhaps from that point of view, the most extraordinary achievement of all is the combination of delicacy with vigorous, inventive life that informs the introduction to the first movement.

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\*A score in the library of the Boston Symphony Orchestra indicates that Karl Muck's performance with all repeats took fifty-seven minutes. Pierre Boulez and James Loughran are two contemporary conductors who have done some astonishing observing of repeats in this work, and it's not a bad idea at all.

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For that matter—and this, too, Schumann understood better than most later critics—the compositional and rhetorical idea of the symphony as a whole is no less striking than its sound. This is nowhere more true than in the first movement, with its quasi-variation introduction gradually gathering momentum to spill into the Allegro, and with the masterstroke of returning at the very end to the horn tune of the beginning, but metamorphosed into a rush of fierce and headlong energy. The second and fourth movements, too, show astounding capacity for drastic, shattering climaxes. (Ever since the first edition of 1840, printed scores have put a *diminuendo* mark under the final unison C. This is nonsense and, as in the analogous instance of the end of the C major Cello Quintet, D.956, it arises from Schubert's habit of making his accent marks so big and so emphatic that editors misread them.)

One performance problem is worth mentioning. It concerns the return of the initial horn theme at the end of the first movement. At its first occurrence it is Andante, at the last it is Allegro.\* I have described its reappearance as a metamorphosis of old material into a new character. That is clearly the point, and a very dramatic one, too. A famous earlier work of Schubert's, the *Wanderer* Fantasy for piano, D.760 (November 1822) is a brilliant and path-breaking study in such metamorphoses. The score of the C major Symphony would seem to allow no room for doubt on this point; yet you still find the occasional conductor who doesn't really believe Schubert and who forces the theme out of its hard-won quick tempo back to something like the original Andante. A parallel instance—and in a work still more famous—is the return of the brass chorale at the end of the finale of the Brahms First.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.

\*The main tempo for the first movement is Allegro ma non troppo ("quick, but not too much so"), and for the coda Schubert indicates *più moto* ("with more movement," or "quicker").



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**More . . .**

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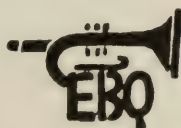
Joan Chissell's *Schumann* in the Master Musicians series is a very good introduction to the composer's life and works (Dent), and she has also provided the chapter on Schumann in *The Concerto*, edited by Ralph Hill (Pelican paperback). Alfred Nieman has contributed a chapter on Schumann's concertos to *Robert Schumann: The Man and his Music*, edited by Alan Walker (Barrie & Jenkins), as did Maurice Lindsay to *Schumann: A Symposium*, edited by Gerald Abraham (Oxford, now out of print). For Schumann's own views on music and musicians, Leon Plantinga examines the composer's writings for the *Neue Zeitschrift für Musik* in *Schumann as Critic* (originally Yale University Press; now available only in an expensive Da Capo reprint). And Donald Francis Tovey's appreciation of Schumann's Piano Concerto may be found in the third volume of Tovey's *Essays in Musical Analysis* (Oxford paperback). Claudio Arrau will record the Schumann concerto with Sir Colin Davis and the Boston Symphony for Philips records. In the meantime, my first-choice recording is that by Martha Argerich with Mstislav Rostropovich and the National Symphony, a commanding, committed, and distinctively characterized performance backed by just as worthwhile a performance of the Chopin F minor Concerto (Deutsche Grammophon). At budget price, there's an excellent pairing of the Schumann and Grieg piano concertos with Leon Fleisher, George Szell, and the Cleveland Orchestra (Odyssey). And some noteworthy historic performances should be mentioned as well: two by Dinu Lipatti—an energetic studio recording with Herbert von Karajan and the Philharmonia Orchestra (Odyssey, mono, with the Grieg Concerto), and a more communicative and, at the end, extraordinarily touching live performance with Ernest Ansermet and the Orchestre de la Suisse Romande, dating

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from February 1950, nine months before Lipatti's death at thirty-three of leukemia (English Decca import, mono, with a Clara Haskil performance of the Beethoven Fourth Concerto; or available with an orchestral rendition of Schumann's *Carnaval* on an electronically reprocessed London Stereo Treasury disc); and a performance by Dame Myra Hess in a thoughtful, beautifully shaped collaboration with Rudolf Schwartz and the Philharmonia Orchestra (Seraphim, mono, with the Opus 13 *Etudes symphoniques* for piano).

Maurice J.E. Brown's *Schubert: A Critical Biography* is probably the best currently available, although it does not incorporate the most recent research (Da Capo), and John Reed's *Schubert: The Final Years* is an important book (Faber and Faber). Otto Erich Deutsch's *Schubert: A Documentary Biography* (Dent) and his *Schubert: Memoirs by his Friends* (Da Capo) are valuable, though one must be careful sorting out fact from fiction in the latter. There is a Schubert biography by Arthur Hutchings in the generally excellent Master Musicians series (Dent), and a booklet on the symphonies by Maurice J.E. Brown in the series of BBC Guides (University of Washington paperback). Sir Colin Davis and the Boston Symphony will record the Schubert great C major Symphony for Philips, but there are several excellent performances to choose from at present: two by Herbert von Karajan and the Berlin Philharmonic (one on a single DG disc, the other more recent and in Karajan's complete set of Schubert symphonies for Angel); Karl Böhm also conducting the Berlin Philharmonic (DG); and, at budget price, George Szell with the Cleveland Orchestra (Odyssey; preferable to their later, more expensive record for Angel). And of absolutely crucial interest: an extraordinary performance by Wilhelm Furtwängler and the Berlin Philharmonic (Privilege, mono), and two by Toscanini—one with the Philadelphia Orchestra (in a five-record RCA set of the conductor's historic recordings collaboration with that orchestra, or on a single-disc RCA import, mono), and another with the NBC Symphony, overwhelming in its energy and drive, and with excellent monaural sound (RCA import, mono).

—M.M.







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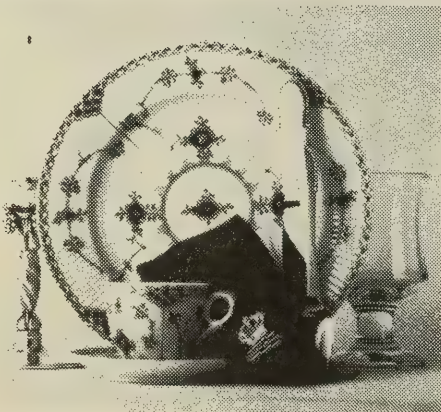
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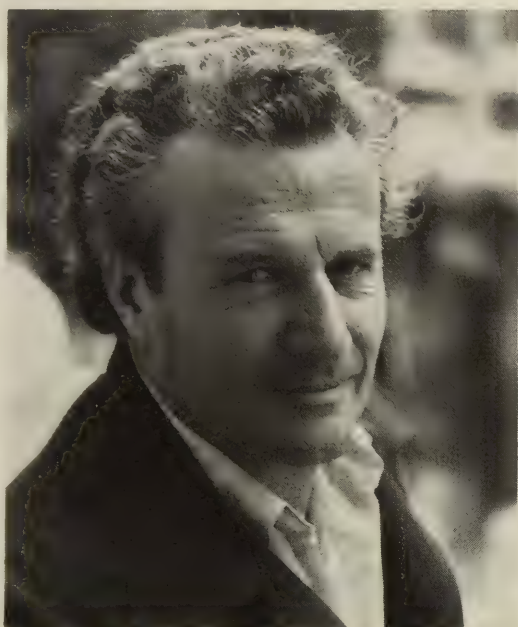
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## Sir Colin Davis

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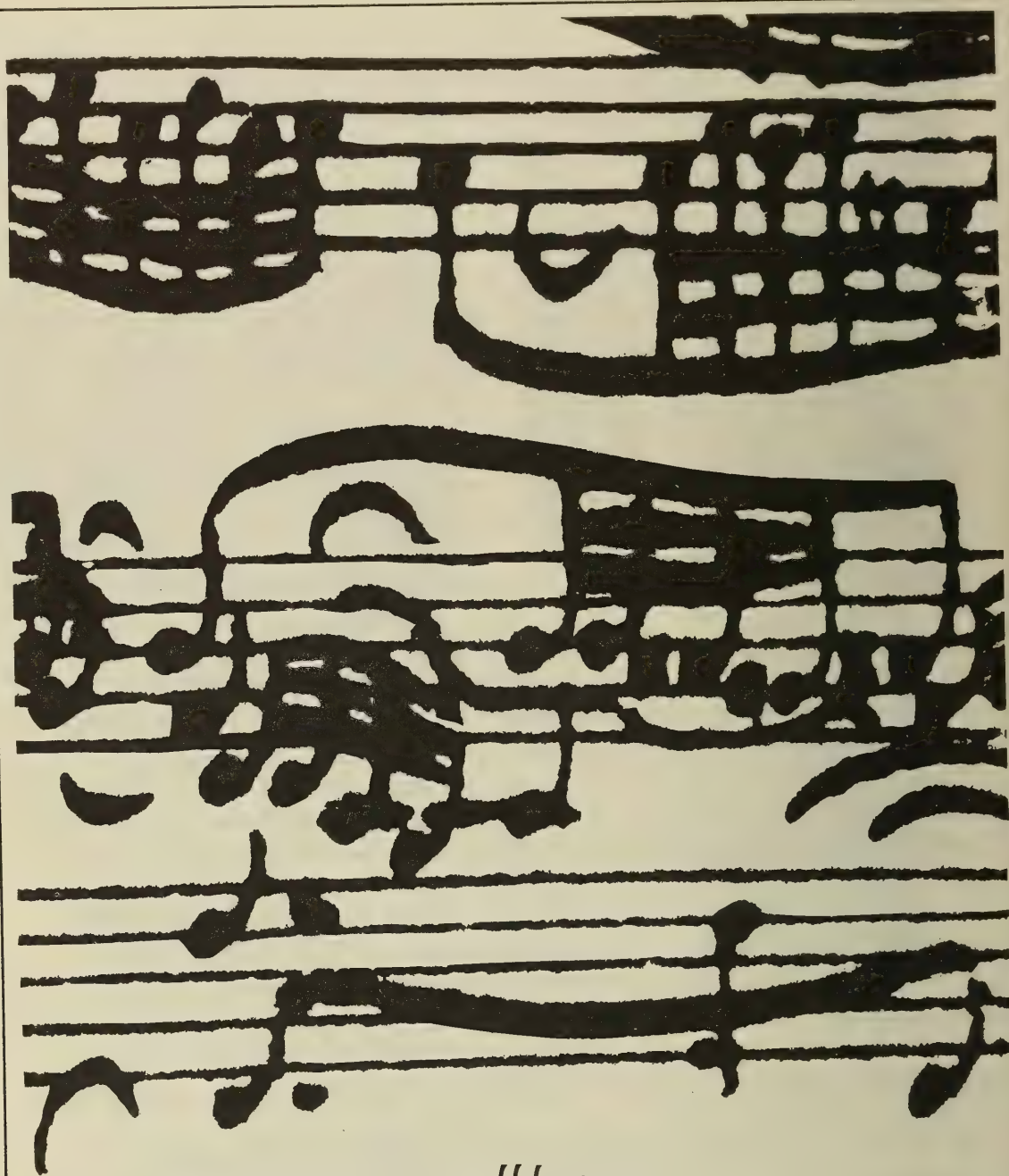
The recently knighted Sir Colin Davis, Principal Guest Conductor of the Boston Symphony, is Music Director of the Royal Opera, Covent Garden, and Principal Guest Conductor of the London Symphony Orchestra as well. He has been decorated by the governments of England, France, and Italy, and his European engagements include regular concerts with the Berlin Philharmonic, the Amsterdam Concertgebouw, and the Orchestre de Paris. Since his American debut in 1959 with the Minneapolis Symphony, Mr. Davis has conducted the orchestras of New York, Philadelphia, Los Angeles, and

Boston. He made his debut at the Metropolitan Opera in 1967 with a new production of *Peter Grimes* and returned there for *Pelléas et Mélisande* and *Wozzeck*. He has conducted the Boston Symphony Orchestra annually since 1967 and became the BSO's Principal Guest Conductor in 1972.

From 1959 to 1965, Mr. Davis was Music Director of Sadler's Wells (now English National) Opera, where he conducted over twenty operas. He made his Covent Garden debut with the Royal Ballet in 1960, and his operatic debut there came in 1965. He was Principal Conductor of the BBC Symphony Orchestra until 1971, at which time he became Music Director of the Royal Opera. New productions he has led at Covent Garden include Mozart's *Le nozze di Figaro*, *Don Giovanni*, *La clemenza di Tito*, and *Idomeneo*, Tippett's *Midsummer Marriage*, *The Knot Garden*, and *The Ice Break*, Wagner's *Ring* cycle, Berlioz's *Les Troyens*, and Benjamin Britten's *Peter Grimes*. The first British conductor ever to appear at Bayreuth, Mr. Davis opened the 1977 Festival there with Wagner's *Tannhäuser*, a production filmed by Unitel.

Mr. Davis records regularly with the Boston Symphony, Amsterdam Concertgebouw, London Symphony, and Royal Opera House orchestras. Among his many recordings for Philips are Mozart's *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*, symphonic and operatic works by Sir Michael Tippett, a Berlioz cycle for which he has received the Grosse Deutschen Schallplattenpreis, and, with the Boston Symphony, the complete symphonies of Sibelius, for which he was awarded the Sibelius Medal by the Helsinki Sibelius Society. Recent releases include the Tchaikovsky First Piano Concerto with the BSO and Claudio Arrau, the Dvořák Eighth Symphony with the Concertgebouw, Puccini's *La bohème*, and Britten's *Peter Grimes*.





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## Claudio Arrau

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Born in Chillan, Chile, pianist Claudio Arrau is famed for his interpretations of Beethoven, Schumann, Brahms, Chopin, and Liszt. Each season, Mr. Arrau performs from eighty to 100 concerts throughout the musical world; a 1974-75 tour brought him to Europe and South America, Baalbek, Teheran, Tokyo, Sydney, Melbourne, and Tel Aviv, and the only major city in the world where he's *not* been heard is Peking. Last season, in addition to tours of the United States, Canada, and Europe, he returned to Japan for the fourth time. As to recordings, there are the thirty-two Beethoven sonatas,

all five Beethoven concertos, the two Brahms concertos, most of the major Chopin and Liszt works, and, in progress, the complete piano works of Schumann.

Mr. Arrau was a child prodigy, giving his first recital at five in Santiago and at seven in Buenos Aires. He studied on a government grant in Berlin with Martin Krause, a pupil of Liszt, and made his formal Berlin debut at eleven. At sixteen and seventeen he won the Liszt Prize, which had gone unawarded for forty-five years, and his world tours began at twenty, when he came to the United States for the first time in 1923. Mr. Arrau made his initial Boston Symphony appearance under Pierre Monteux in 1924. With his winning in 1927 of the International Geneva Concours for Pianists first prize, his international career began in earnest, and he continues as one of the world's most sought-after artists. The present season marks Mr. Arrau's thirty-eighth consecutive tour of the United States and Canada. His most recent Boston Symphony appearances were at Tanglewood in 1977 and 1978, and his recording of the Tchaikovsky First Piano Concerto with the Boston Symphony under Sir Colin Davis has just recently been released.



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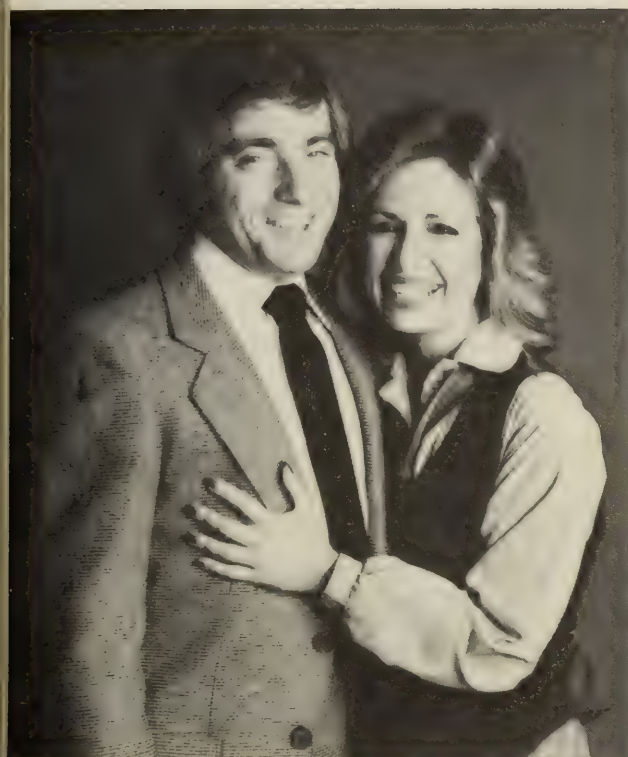
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Thursday 'B' Series

Friday, 28 March—2-4

Saturday, 29 March—8-10

Tuesday, 1 April—8-10

Tuesday 'C' Series

GEORGE CLEVE conducting

Gluck *Orfeo ed Euridice*

JAN DeGAETANI, mezzo-soprano

MARGARET MARSHALL, soprano

ELIZABETH KNIGHTON, soprano

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

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Wednesday, 2 April at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program at 6:45 in the Cabot-Cahners Room.

Thursday, 3 April—8-9:50

Thursday 'A' Series

Friday, 4 April—2-3:50

Saturday, 5 April—8-9:50

VLADIMIR ASHKENAZY conducting

Sibelius *Violin Concerto*

JOSEPH SILVERSTEIN

Tchaikovsky *Manfred Symphony*

---

Friday, 11 April—2-4:30

Saturday, 12 April—8-10:30

SEIJI OZAWA conducting

Mendelssohn *Elijah*

ELLY AMELING, soprano

GWENDOLYN KILLEBREW,

mezzo-soprano

NEIL SHICOFF, tenor

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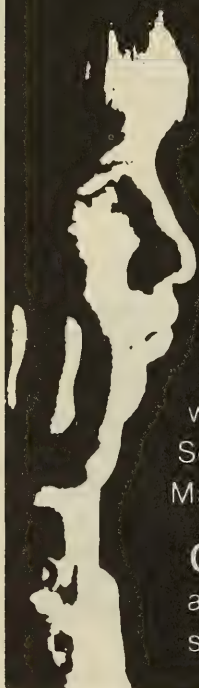
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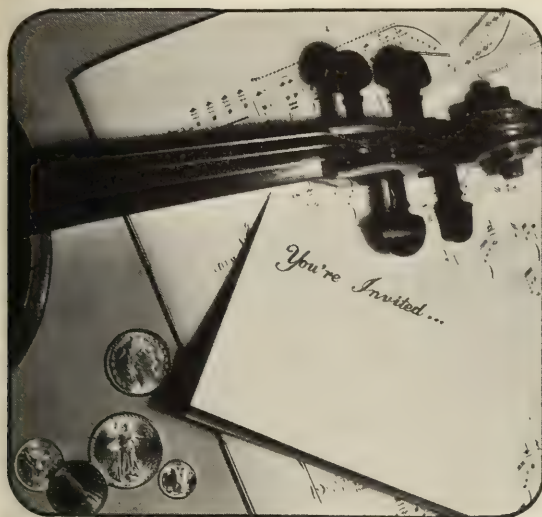


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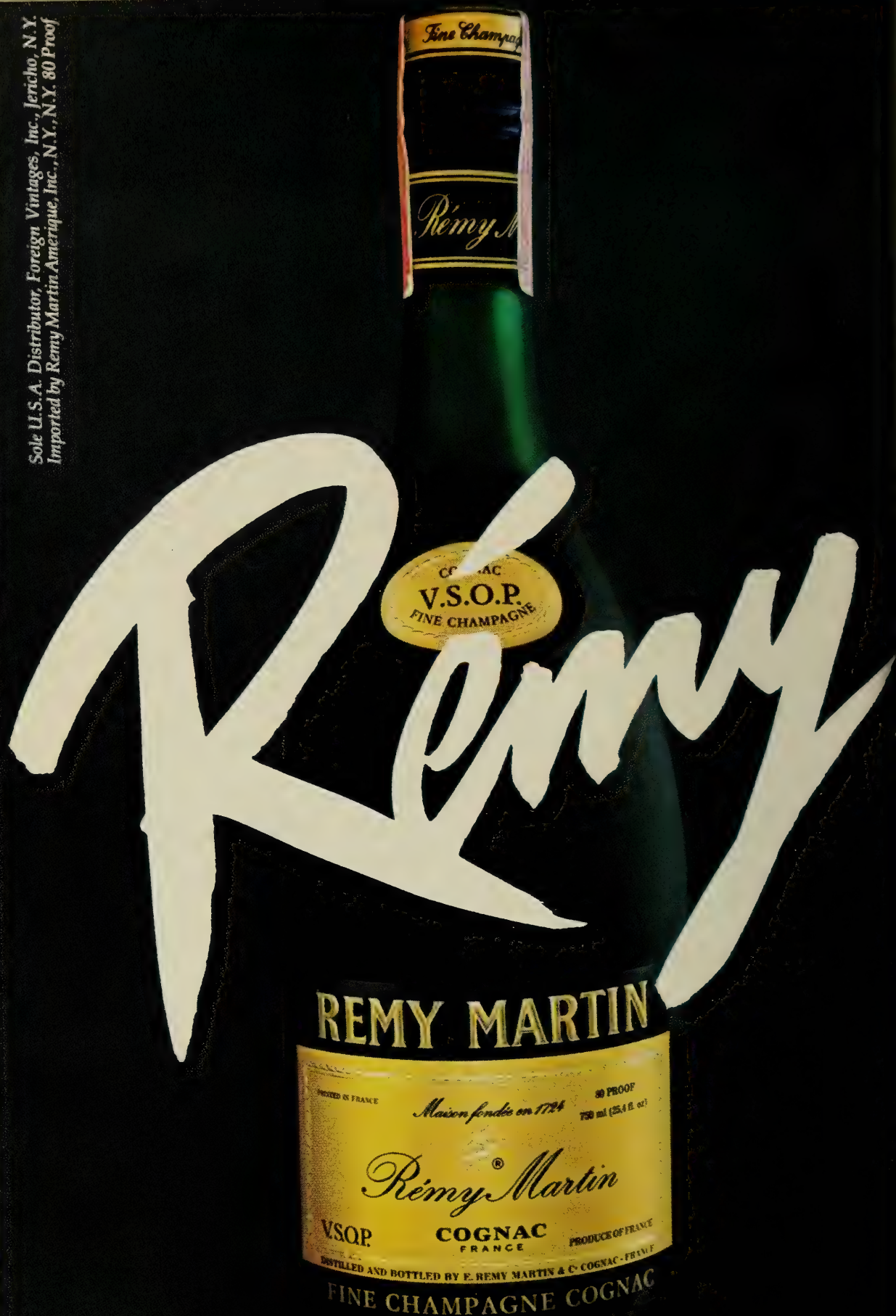
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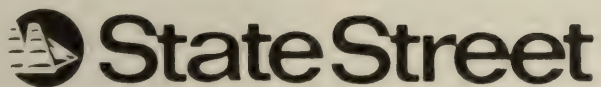
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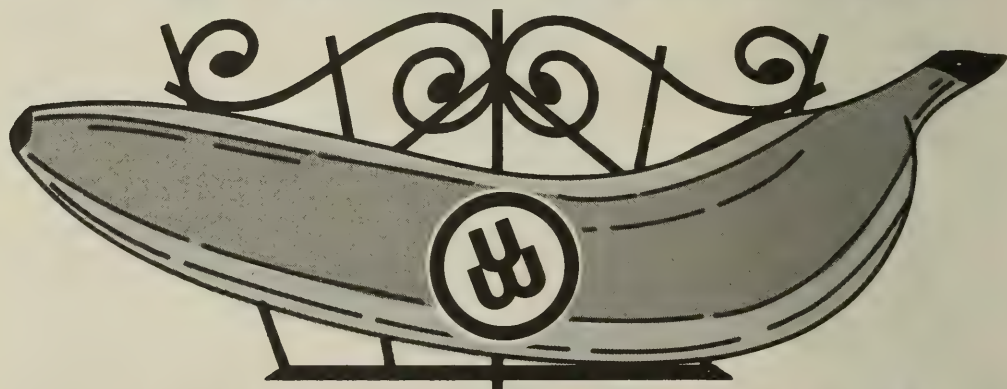
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# BSO

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## **BSO/WCRB Musical Marathon '80**

---

"Turn Your Money Into Music" during the tenth BSO/WCRB Musical Marathon, scheduled this year for Friday, Saturday, Sunday, the weekend of 18 April. Once again, Marathon headquarters will be Symphony Hall's Cabot-Cahners Room, and host for the three days of broadcasting will be WCRB's Richard L. Kaye. There'll be a pledge booth and broadcast facility at the Quincy Market Rotunda, a special concert with BSO Music Director Seiji Ozawa and Boston Pops Conductor John Williams—televised live from 6:30-8 pm by WCVB-TV-Channel 5 on Sunday, 20 April—and lots of new "thank-you" premiums in return for your pledges. Again, that's the tenth annual BSO/WCRB Musical Marathon, the weekend of 18-19-20 April.

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## **Corporate Support for the Marathon**

---

For the first time in the ten-year history of the BSO/WCRB Musical Marathon, two major Boston-based companies—Jordan Marsh and the Stop and Shop Companies, Inc.—will co-sponsor with WCVB-TV-Channel 5 the televised portion of the Marathon. The two companies have contributed a total of \$20,000 toward covering the costs of the joint BSO/Pops concert on Sunday, 20 April; executives from both companies plan to appear on the telecast with BSO Music Director Seiji Ozawa and Pops Conductor John Williams.

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## **Marathon '80 Fine Arts Preview**

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The Marathon '80 Fine Arts Committee is pleased to announce a special preview art exhibition at the John F. Kennedy Library on Thursday evening, 10 April. The exhibition's theme is "Art in Support of Art," and the collection consists of watercolors, paintings in acrylics and oils, serigraphs, drawings, lithographs, etchings, and sculpture. Over 100 New England artists and galleries have generously donated their work as Marathon '80 premiums. Admission to the Kennedy Library preview is by invitation only; to receive an invitation and a catalog of the exhibition, phone the Marathon Office at 266-1492, ext. 130.

---

## **BSO Guests on WGBH-FM-89.7**

---

Robert J. Lurtsema, host of WGBH-FM's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists on Friday, 4 April at 11 with conductor Vladimir Ashkenazy. Soprano Elly Ameling is featured on Tuesday, 8 April at 11, and pianist Dwight Peltzer on Monday, 21 April at 11.

The final programs of *The Orchestra* series, broadcast by WGBH-FM on Thursday nights at 8, feature BSO General Manager Thomas W. Morris (10 April), harpist Ann Hobson (17 April), timpanist Everett Firth (24 April), and Music Director Seiji Ozawa (1 May).

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## Special Tanglewood Festival Chorus Auditions

---

Perform and record a major choral work with Seiji Ozawa and the Boston Symphony Orchestra in Boston and Carnegie Hall next October! The Tanglewood Festival Chorus needs additional singers in all voice parts for this special event. Auditions will be held on Wednesday, 23 April at the Boston University College of Basic Studies, 871 Commonwealth Avenue, at 6:30 pm. No appointment necessary. For further information, call the Chorus Office at 266-3513.

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## BSO Annual Report 1978-79

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The annual report of the Boston Symphony Orchestra for the fiscal year 1978-79 is now available and may be obtained by writing the Symphony Hall Business Office. Please address your request to Annual Report, Business Office, Symphony Hall, Boston, Massachusetts 02115. Copies of the 1977-78 report are also still available.

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## Heritage Plantation Pre-Marathon Concert and Reception

---

WQRC-FM and the Plymouth Savings Bank will sponsor a concert with champagne reception at the Heritage Plantation on Sunday, 13 April from 3-5 pm; the performers will be the BSO's assistant concertmaster Emanuel Borok and BSO violinist Michael Zaretsky. All proceeds from the concert will benefit the BSO. To receive tickets for this event, please send a check made out to the Plymouth Savings Bank in the amount of \$15 per single ticket or \$25 per couple to Mr. Richard Carroll, Plymouth Savings Bank, Main Street, Falmouth, Massachusetts 02540. For additional information, phone (617) 548-3000.

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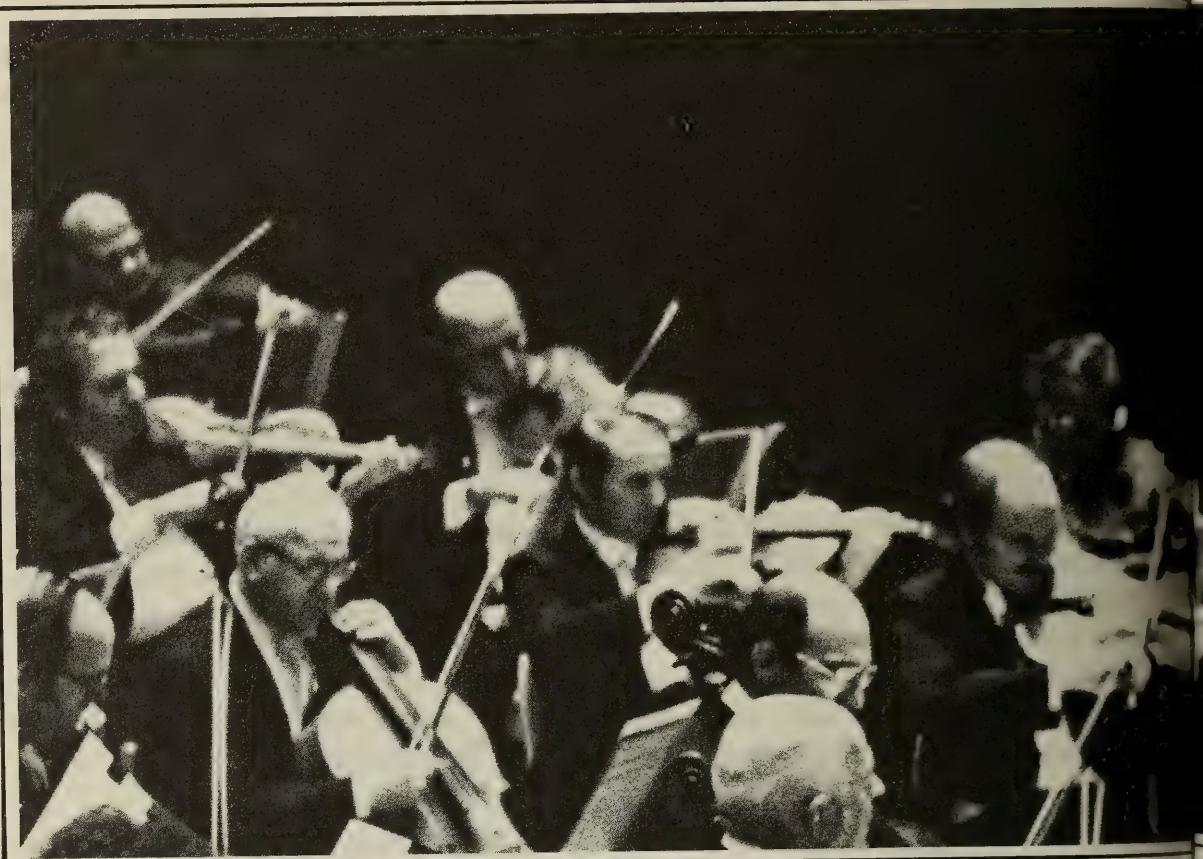


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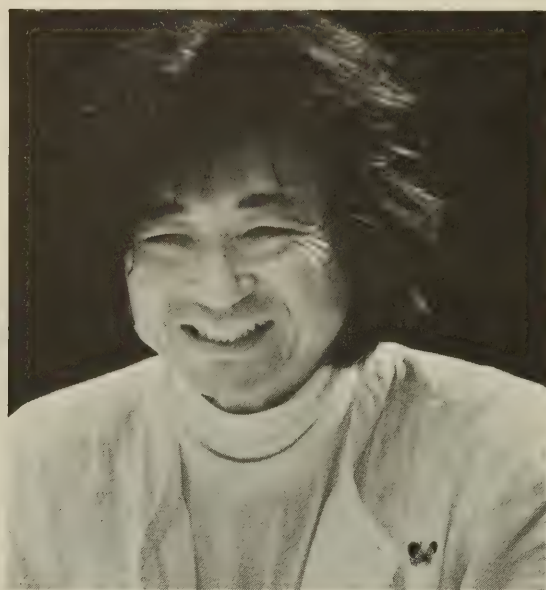
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Bo Youp Hwang

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

*Charlotte and Irving W. Rabb chair*

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

\* Joel Smirnoff

### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

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Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E-flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

Rolf Smedvig

*Roger Louis Voisin chair*

Andre Come

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*J.P. and Mary B. Barger chair*

Norman Bolter

Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth

*Sylvia Shippen Wells chair*

### Percussion

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Arthur Press

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Thomas Gauger

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Joseph Silverstein, *Assistant Conductor*

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Thursday, 27 March at 8

Friday, 28 March at 2

Saturday, 29 March at 8

Tuesday, 1 April at 8

**GEORGE CLEVE** conducting

**GLUCK**

*Orfeo ed Euridice*

Act I: A solitary grove

Act II (beginning):

Frightening landscape beyond the  
river Cocytus in the underworld  
The Elysian fields

---

INTERMISSION

---

Act II (conclusion):

The Elysian fields

Act III: A dark cavern

Orfeo

Euridice

Amor

JAN DeGAETANI

MARGARET MARSHALL

ELIZABETH KNIGHTON

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

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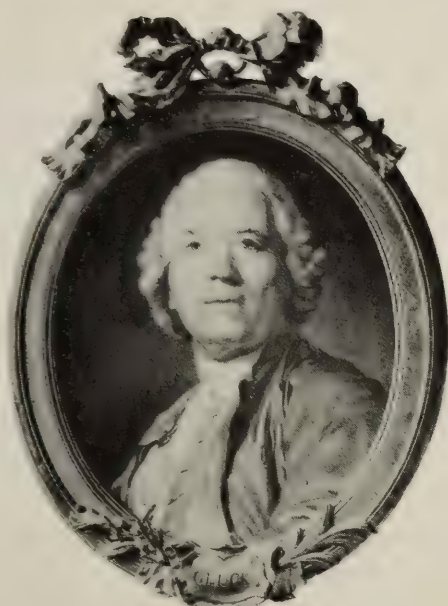


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## Christoph Willibald Gluck

### *Orfeo ed Euridice*

---



Christoph Willibald Gluck was born in the village of Erasbach, in the Upper Palatinate, Germany, on 2 July 1714 and died in Vienna, Austria, on 15 November 1787. The first version of *Orfeo ed Euridice* was composed in 1762 for a performance that took place at the court theater in Vienna on 5 October. A version in French, containing important revisions to the original score, was produced in Paris on 2 August 1774, as *Orphée et Eurydice*. The first American performance of the opera may have taken place (in the French version) in Charleston, South Carolina, on 24 June 1794. The performance is disputed since advertisements of the time identified the

piece as being by Paisiello, but scholars suspect the work was actually Gluck's. The next performance, in English translation, was given in New York on 25 May 1863.

The opera as a whole receives its first Boston Symphony Orchestra hearing at these performances, though several excerpts have been performed here in the past. In fact, *Orfeo's* well-known aria "*Che farò senza Euridice*" was part of the inaugural concert on 21 October 1881, when Annie Louise Cary was the soloist and Georg Henschel conducted; it has therefore naturally returned at anniversaries: Henschel conducted the aria again on the 50th anniversary concert, but it had also been performed here meanwhile by various soloists under Bernhard Listemann, Wilhelm Gericke, Franz Kneisel, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Otto Urack, and Pierre Monteux. Erich Leinsdorf led the most recent performance as part of the 90th anniversary concert in 1971 with contralto Lili Chookasian.

The "*Dance of Blessed Spirits and Furies*" was directed by Gericke in January 1889 and repeated by Nikisch, Monteux, and Richard Burgin. Henschel led the recitative and aria "*Euridice, ombra cara—Carco il mio*" with soloist Mathilde Phillips in March 1882; it was later programmed by Paur and Gericke. Erich Leinsdorf selected the music of the Blessed Spirits in the Elysian fields (from Act II, scene 2) on several occasions, including a Tanglewood performance in 1965 (with soloists Veronica Tyler and Beverly Wolff) and twice for memorial concerts in tribute to fallen leaders: John F. Kennedy in 1963 and Martin Luther King, Jr., in 1968.

The version of *Orfeo* performed at these concerts represents a fusion of elements from both the Italian and French editions, sung in Italian. The two different versions that Gluck composed and the passages included in the present performances are further detailed below. The opera is scored for pairs of flutes, oboes (doubling English horns), clarinets, bassoons, horns, and trumpets; also three trombones, timpani, and strings. An offstage ensemble includes clarinet (replacing the chalumeau specified by Gluck), harp, and strings.

The legend of Orpheus and Euridice has been one of the richest of the Greek tales in terms of its resonance in later times. Artists in all media—visual, literary, and aural—have returned to the story again and again for the raw materials from which they produced their works. The singer whose powers could bend the



forces of nature and even overcome Hell itself has continued to exert an irresistible attraction on artists because his story deals, in part, with one of the fundamental artistic problems: the relationship between the artist's technique and his emotional self-control. Classical mosaics and paintings are usually unproblematic: Orpheus controls the forces of nature with his music. But when the legend is recounted in dramatic form, whether in a poetic drama by Politian in 1480 or a Cocteau film in the 1950s, then the nature of the theme becomes clearer: Orpheus can, with his art, control other people and even inanimate objects, but can he control his own emotions? Despite all the different approaches artists have made to the Orpheus material over the years, the form that has served pre-eminently for artistic treatment is opera. This is only natural: Orpheus is a singer, and the medium of opera is song. To write and perform music capable of expressing this supreme power — what a challenge to a composer and singer!

Musical stage works treating the legend of the Thracian singer go back at least to the circle of Lorenzo the Magnificent in 15th-century Florence. One of Lorenzo's favorite poets, Angelo Poliziano (Politian to English speakers), produced in 1480 a poetic drama based on the legend that made some use of music in performance. Through the 16th century music and the theater became more and more closely entwined, especially in Florence, where the Medici, securely installed as Dukes, commissioned a regular series of stage spectacles in the half-century between 1539 and 1589, designed to display the wealth, stability, and artistic riches of the Medici state to the princes, prelates, and ambassadors who came to the grandiose state weddings and other public events of the period. The most spectacular of these took place in 1589 for the wedding of the Grand Duke Ferdinand with Christine of Lorraine.

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It should not surprise us that many of the composers and singers involved in this 1589 wedding festival turn up again in the next decade as the creators of that new musical form that we know as opera—a form that presents on stage the emotive declamation of text through the medium of music. And it should surprise us even less that the subject matter most often employed for those early operas is the one mythological legend that more than any other treats of the relationship of words and music, and the convincing expression of feelings through music: the story of Orpheus. The first two surviving operas were both called *Euridice*, after the name of the heroine, by the rival composers Jacopo Peri and Giulio Caccini, both active in Florence at the very beginning of the 17th century.

The earliest opera regarded as indisputably great came along only a few years later, in 1607. It too was based on the Orpheus legend. The Gonzaga family of Mantua, intent on keeping up with the Medici, commissioned their local musical director to write an opera for a family wedding. But in Mantua, the director happened to be one of the supremely great geniuses of dramatic music, Claudio Monteverdi, and the resulting work, *Orfeo*, is revived, performed, heard, and studied with pleasure today.

The basic plot of the myth is simple and straightforward; every artistic version elaborates it according to the interests of the creator. Orpheus, the Thracian singer, is distraught because his wife, the nymph Eurydice, whom he loves deeply, has died unexpectedly. Determined not to live without her, Orpheus descends to the underworld, where his song so enchants Hades that Eurydice is returned to him on the sole condition that he not look at her until they have returned to the world of the living. He fails to abide by this condition. Euridice returns permanently to the underworld, and Orpheus vows to abjure all women. In revenge he is torn to shreds by a mob of Maenads in a Bacchic orgy. Three fundamental elements are present in all versions: Orpheus's decision to follow Eurydice to the underworld and attempt to get her back; his success in persuading the forces of death through the power of his art; and his failure to control himself and abide by the stipulated condition to the end. However much the various versions of the tale may differ in the details of characterization, they all include these three elements; and the operatic versions make of them the musical and dramatic highlights of the work.



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For the better part of the century, Gluck's *Orfeo ed Euridice* held a unique place in the repertory as the oldest opera still regularly performed. It was a given that Baroque opera was dead and totally unrevivable, the victim of drastically changing aesthetic and social conventions. Gluck was hailed as the composer who "reformed" the stagnant structures of Baroque opera, who made the opera once again "dramatic," who first showed the path that led to the operatic style of his admirers Berlioz and Wagner.

Baroque opera revolved around the singers. It was the singers for whom the public clamored and for whom composers had to conceive and tailor their works. The centerpiece of an operatic scene was the aria, a static musical form that, because of its *da capo* structure (a pattern diagrammable as ABA), ended exactly where it started, which would seem on the face of it to be totally undramatic, denying emotional progress.



Frontispiece of the first full score of "*Orfeo ed Euridice*," printed in Paris in 1764; Orpheus has just taken Eurydice's hand to lead her from the Elysian fields.



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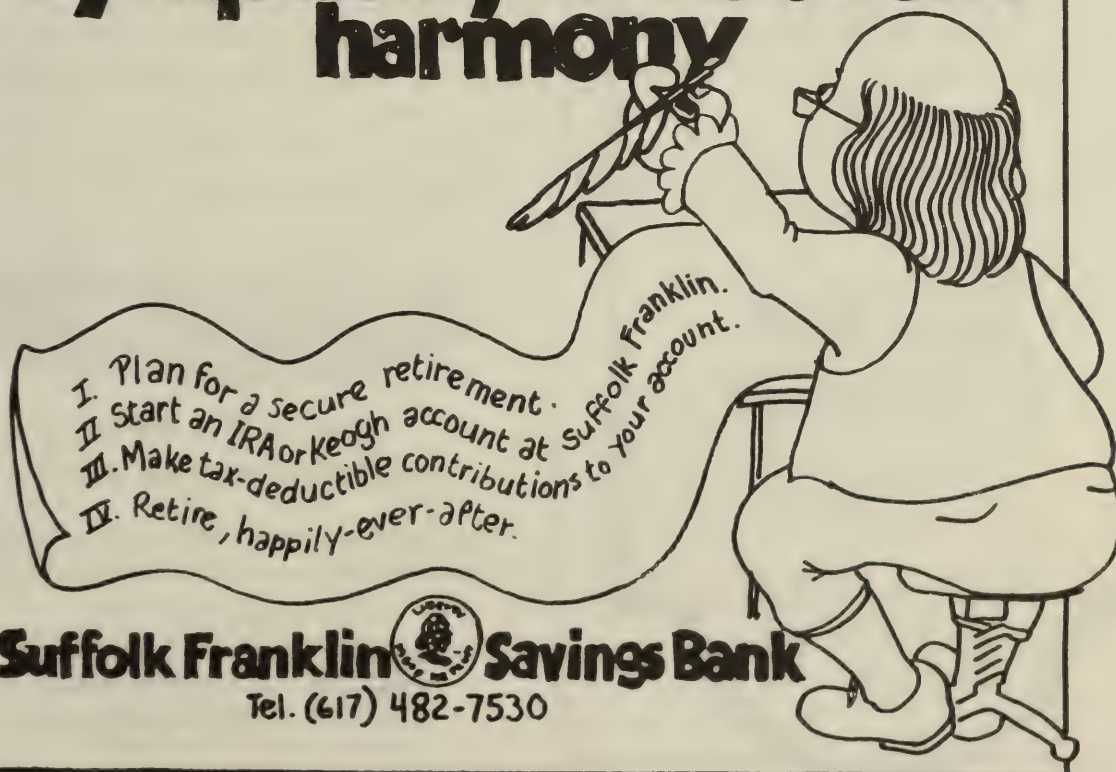
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Worse still (from our modern aesthetic viewpoint), the plots and texts became so totally interchangeable that the arias were reduced to stylized formulas—the “rage” aria, the “mourning” aria, and so on—which could be transferred from one work to another. In other words, the characters were never individuals, they were types who experienced stock emotions expressed through virtuosic singing. The composer’s role was to find opportunities for the singers to show their talents, not to create fully rounded, living beings through music. One result of this approach was that popular librettos were set to music again and again—sometimes more than once by the same composer. There was no sense that one particular plot might require a kind of music that would not fit another—that an opera set in Egypt, for example, should have a musical flavor different from one set in Spain. No, the aria was everything. And according to the view prevalent even a quarter of a century ago, the older Baroque operas could never be made to live again. So Gluck’s *Orfeo* was the earliest opera performed. And Gluck’s opera lived, we were told, because it had successfully “reformed” the sterile conventions of a moribund art.

Although there is still a great deal of truth in those generalizations, the progress of musicological research in recent years has clarified many former murky corners of the Baroque era and made a good deal of music much more familiar. For one thing, many Baroque operas now have been performed and recorded, and some of them have entered the repertory of our opera houses. And it is now clear that the history of opera has consisted of an almost unending series of “reforms,” dealing in one way or another with the fundamental questions: Which is most important, words or music? How are they to be related to

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Before the fact, Gluck must surely have seemed a most unlikely person to be revolutionizing opera. For all of his later pamphleteering about his grasp of the need for reform, Gluck seems to have been blissfully unaware of any problems with operatic composition until he was well into middle age. In fact, he had set many of the very librettos that he later attacked, and, moreover, he borrowed liberally from himself, moving a passage from one opera to another, changing its context and the poetry to which it was set, in blithe disregard of the strictures he was soon to develop regarding the appropriateness of revising music. According to the reform aesthetic, music should be uniquely suited to a given text, and therefore not translatable to another work. Gluck's reform works themselves

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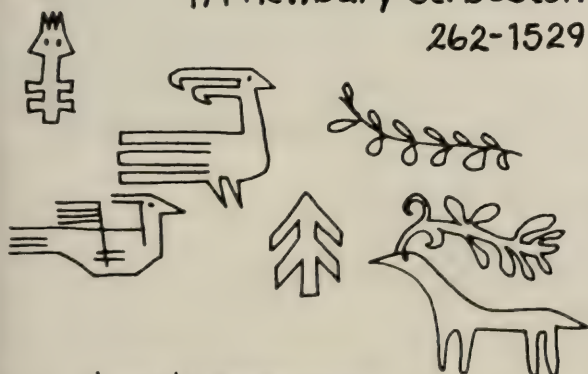
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seem to have been created at least as much by his librettist, who prodded him into a new line. And even successfully completing *Orfeo*, his first "reform" opera, he continued to write works in the older mold—scarcely evidence of strong convictions! But the opportunity to write in the new style was a lucky stroke for him. Since Gluck's own musical technique was rather limited ("astonishingly defective" is the way Charles Rosen describes it), he was fortunate to come across an approach to operatic composition that magnified his strengths and played down his weaknesses.

All in all, Gluck's celebrated reform now appears to be not so much a single bold stroke by a farseeing individual as part of a broad tide of change on the European stage. Criticisms of operatic conventions appeared all over Europe during much of the 18th century. Probably the wittiest of the attacks was Benedetto Marcello's *Il teatro alla moda*, printed about 1720. Written in the form of exaggerated "recommendations" to everyone connected with the opera house, the book demonstrated that composers, librettists, conductors, and other official persons were really subservient to the singers. The prima donna's mother and the theater's trained bear, according to Marcello, both had more clout than the poor composer! Addison and Steele published criticisms of operatic aesthetics in England as well; there the form was made to seem even more absurd than in Italy because no one in the audience had the faintest idea what was going on in the performance. Near mid-century, in 1755, Count Francesco Algarotti had published his essay, *Saggio sopra l'opera*, calling for an ideal of "beautiful simplicity," suppressing the domination of singers and the monotony of extended orchestral *sinfonie* (while the soloist simply stood around waiting for his turn to sing), and recommending greater variety of moods within an aria, and the use of chorus and dance as essential elements. Other theatrical genres were being "reformed" at the same time, and these developments affected the change in opera. Ballet was becoming less formalist, gradually turning to a dramatic style that was to culminate in the narrative ballets of the 19th century (Gluck himself contributed to the "reform" ballet). And acting style was revolutionized by the Englishman David Garrick, who sought for a new naturalism (hitherto felt to be the domain of comedy only) in the performance of tragedy. And in the opera itself there were

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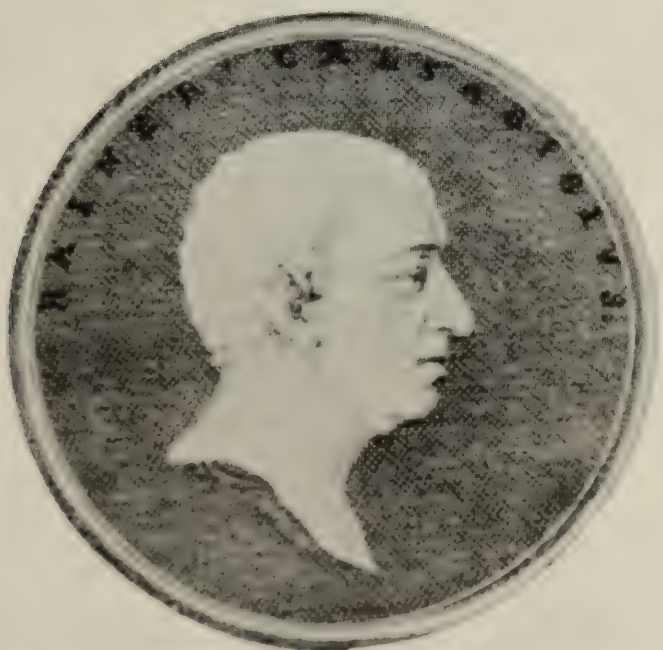


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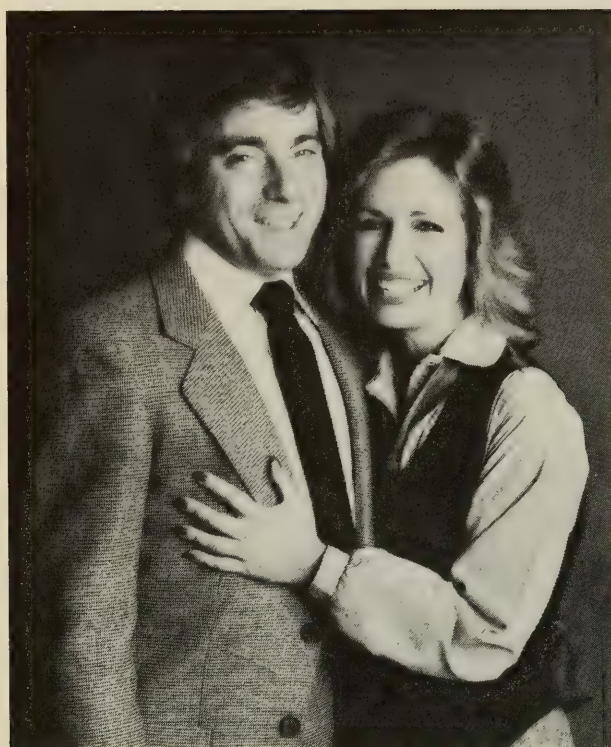
composers who took delight in breaking the conventions for dramatic purposes. Even so convinced an "old" opera composer as Handel occasionally broke off an aria before the expected *da capo* repeat for a dramatic stroke. And younger composers showed that they were familiar with some of the French composers, like Rameau, whose extended choral scenes occasionally exercised an influence on Italian opera too, and certainly on Gluck. All of these elements were in the air, and all of them played some role in Gluck's celebrated "reform," which, significant as it was, should no longer be considered in isolation.

Much of the credit for Gluck's reform must go to the two collaborators who, to some extent, browbeat him into the new operatic style. The first of these was Count Giacomo Durazzo, the intendant of the imperial theaters in Vienna. He it was who hired Gluck in 1754 with an annual salary for which he was to compose theatrical and chamber music works for the court. Durazzo was opposed to the heavily entrenched and officially supported Metastasian operatic ideal (Metastasio was the official poet of the imperial court). He worked with Gluck on several productions during the composer's first years of service; the impresario wrote some of the texts for the recitatives with which Gluck was already experimenting on new forms of expressive text-setting. But the triumvirate that brought about the Gluckian reform was not fully assembled until the arrival in Vienna in 1761 of the librettist Ranieri Calzabigi, who was to write Gluck's "reform" Italian librettos and thus play the most important role in bringing him to the new style. Calzabigi avoided the old aria types consisting largely of metaphors that abstracted the emotion away from the characters on stage. Rather he produced just what Gluck was looking for, and the two of them hit it off at once (Gluck later gave Calzabigi a substantial share of the credit for his new style, and Calzabigi, as the librettist, claimed to have chosen the composer). The librettist, writing in the third person, recalled the origin of the opera:



Ranieri de Calzabigi; the unusual depiction, in the style of a Roman portrait medallion, is apparently intended as a tribute to the librettist who brought "classical perfection" to the opera text, especially in the "noble simplicity" of the second act of *"Orfeo ed Euridice."*





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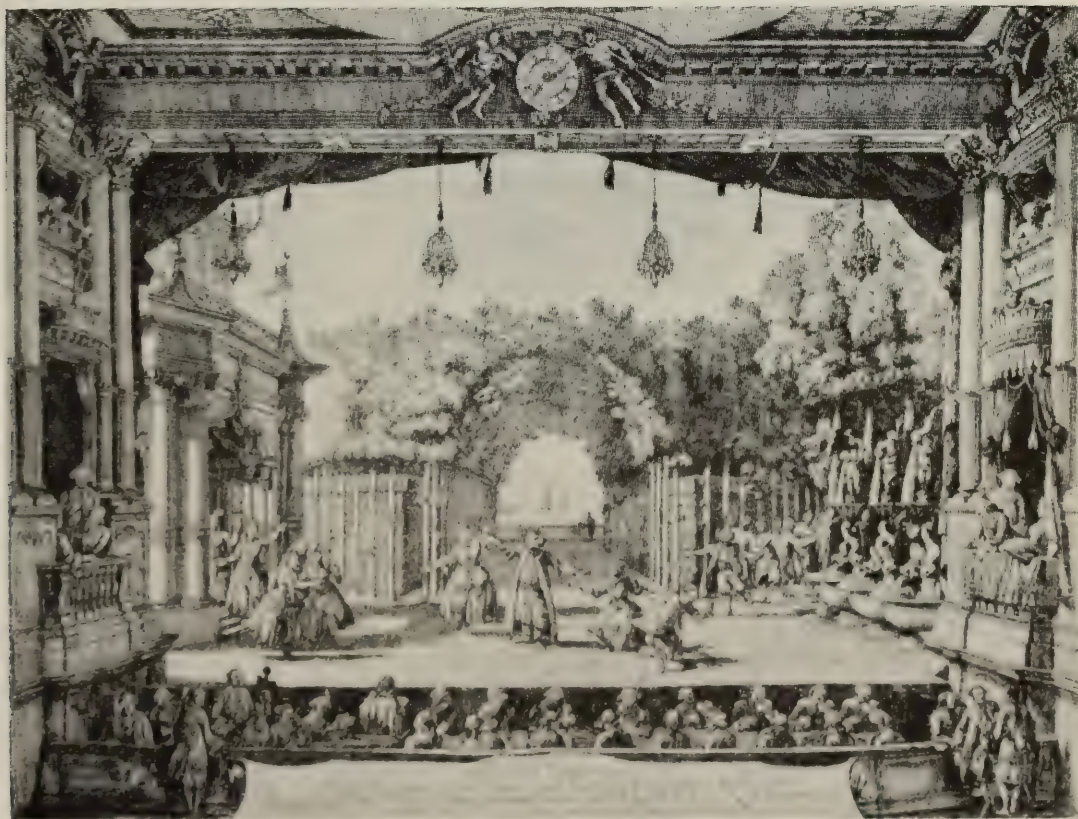
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The then intendant of the spectacles of the imperial court, Count Durazzo, believed that Calzabigi (who had shortly before come to Vienna with some reputation as a poet) might have some opera books in his desk, and invited him to dispose of them to him. Calzabigi was obliged to accede to the request of a man of such weight. He wrote *Orfeo* . . . and chose Gluck to set it to music. Every one in Vienna knows that the imperial poet, Metastasio, belittled Gluck, and that the feeling was mutual; for Gluck thought little of Metastasio's meticulous dramas. He was of opinion that this high-flown poetry and these neatly manufactured characters had nothing that was great and elevated to offer to music . . . Gluck hated those meek political, philosophical and moral views of Metastasio's, his metaphors, his garrulous little passions, his geometrically devised word-plays. Gluck liked emotions captured from simple nature, mighty passions at boiling-point and at the climax of their outbreak, loud theatrical tumults. The imperial poet, on the other hand, took delight in ingenious flowers of speech, which he liked to present in the form of antitheses, amorous disputes, in academic discourses, in petty characters one and all full of lovelorn affectation. The minds of these two were diametrically opposed to each other.

With librettist, composer, and impresario in agreement, the composition and performance of *Orfeo* seems to have proceeded smoothly. The opera was premiered on the Emperor's name-day, 5 October 1762, a day that would be celebrated with great festivity in the court. This function explains the one element of the opera that is hardest for modern viewers to accept: the totally unmotivated happy ending. After Orpheus has lost Eurydice for the second time, he is on the verge of committing suicide when Cupid rushes in, assures him that his sorrows were only a test, and awakens Eurydice to life again. In retrospect the entire drama has been cast into question. Calzabigi himself inveighed against unmotivated happy endings, but against the Emperor's name-day there was no appeal: the ending *had* to be happy.



A ballet performance in the Vienna court theater in 1758; "*Orfeo ed Euridice*" was first performed on this stage four years later.



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The opera was enough of a success that Gluck published the full score in Paris two years later. And ten years after that he undertook a substantial revision, with a French text, aimed specifically at the Paris stage. For Vienna, Gluck had assigned the all-important role of Orpheus to a brilliant male alto, the castrato Gaetano Guadagni. Alfred Einstein, in his study of Gluck, considers the use of this voice one of the composer's finest inspirations, "For his Orpheus is not merely a plaintive human being, but also a symbol of the singer's most exalted art, transcending all that is personal wherever it finds expression in regular forms." For Paris it was necessary to make a number of changes, the most important of which was to convert Orpheus into a tenor (the French, quite sensibly, never understood the Italians' passion for castrati and preferred their male singers intact). The change necessitated transposing a good deal of Orpheus's music. At the same time Gluck recomposed many passages in the score, especially the recitatives, which he reworked to the French text. He also added more dance sections, since ballet was (and remains) an important element in French opera; one of these added sections, the "Dance of the Furies," was actually borrowed from an earlier dramatic ballet, *Don Juan*. And he enriched the orchestration substantially.

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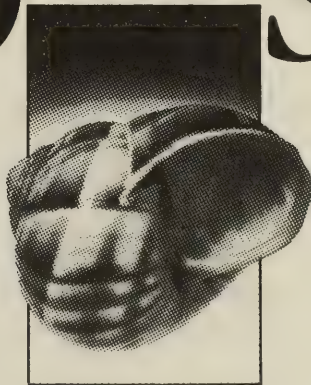
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Not all critics feel that the French revision was entirely an improvement. Einstein considers the choice of tenor "unfortunate" after the brilliant decision to write Orpheus for Guadagni to begin with, but he prefers the Parisian version of most of the second act. His conclusion: "Anyone who wishes to stage *Orfeo ed Euridice* nowadays should not keep wholly to the Vienna or to the Paris version, but will have to attempt to fashion the ideal form of the work out of both." Most performances in the last century have done just that, basing their musical text on the work of Hector Berlioz. Berlioz, a fervent admirer of Gluck, was commissioned to prepare the music of *Orphée ed Eurydice* for an 1859 production at the Théâtre Lyrique in Paris, a revival designed as a vehicle for the great singing actress Pauline Viardot-Garcia, a mezzo-soprano of extraordinary range. Berlioz wanted to "purify" the score, to rid it of the inversions, interpolations, and general manhandling that it had suffered in the decades before his production. To that end, he began with the musical text of the 1774 Paris production (in which Orpheus was sung by a tenor), but transposed the part of Orpheus, where necessary, to fit the range of a mezzo-soprano and return to the keys used for the role in the 1762 Vienna production. The result was an amalgamation of two versions,

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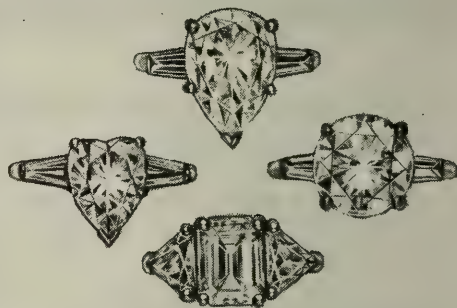
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with the tonal plan close to that of Gluck's Italian original but the actual content following his Paris revision.

At the Théâtre Lyrique in 1859, *Orphée ed Eurydice* was naturally given in French, using the revised libretto of 1774. But when Berlioz's revision was taken up by other conductors and performed in countries that preferred or demanded an Italian text, it was necessary to provide a translation. Most of the arias from 1762 had been retained in 1774 in a form similar enough to allow the use of Calzabigi's original text, so it could still be used in Berlioz's revision. But Gluck had completely recomposed the recitatives to suit the new French text; Calzabigi's words wouldn't fit, so some translator (whose identity I have not been able to discover) made a retranslation of those portions into Italian.

The Berlioz version, whether in French or Italian, has been the basis of most performances of the opera until very recent times (including Pierre Monteux's well-remembered revival at the Met a quarter of a century ago). In the last few years, the new Bärenreiter complete edition of Gluck's works has published reliable critical editions of the 1762 Vienna version (edited by Anna Amalie Abert and Ludwig Finscher) and of the 1774 Paris version (edited by Finscher). The present performances employ, for the most part, the Berlioz revision, sung in Italian, with two passages inserted from the Bärenreiter score of the 1762 version: "*Che puro ciel*" (the aria sung by Orpheus on his arrival in the Elysian fields) and the final chorus.



*Pauline Viardot-Garcia (1821-1910), the brilliant singer and actress who played Orpheus in the 1859 revival using Berlioz's adaptation*



Gluck's genius consists of finding the simplest and most direct ways of expressing his characters' emotion. He (and Calzabigi) go immediately to the heart of the matter. When the curtain rises, Eurydice is already dead (earlier opera composers had felt it essential to recount her death through a long messenger's narration). For Gluck, the simple fact of Orpheus's grief is enough; as the chorus addresses the departed shade of Eurydice, Orpheus himself is scarcely able to utter her name. Metastasio would have constructed an elaborate simile by means of which Orpheus could compare his grief to some wild animal that had lost its mate; the poem would have had a smooth poetic structure and a striking "point." But Gluck cuts deeper with his protagonist's barely articulate cry. When left alone, Orpheus sings in a varied mixture of recitative and aria. Throughout, the recitative is accompanied by the orchestra (no longer is it the "dry" *recitativo secco* of earlier Italian opera, with its minimal musical contribution). And the scene reaches its climax not in a brilliant aria which will allow the singer to take a bow and exit to stormy applause, but rather in a dramatic recitative leading to his decision to follow Eurydice and free her from the world of the

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dead. Here, as throughout the opera, the musical forms are short and direct, seeking to express the immediate emotion and not to decorate it with artifice.

The scene in the underworld contains the *locus classicus* of Orpheus stories: the singer's plea to the demons to persuade them to release his beloved. At the beginning of the scene Gluck writes the chorus part entirely in unison, avoiding any harmonization. This may well be intended to suggest the total lack of any humane feelings on the part of the Furies and Spectres. The notion of Harmony in 18th-century thought meant much more than an element of music theory. It referred also to the bonds between Man and Nature and those between Man and Man. The power of Orpheus's song is shown directly in the fact that it arouses sympathy in the hearts of the vengeful spirits, a sympathy marked by the fact that, for the first time, they begin to sing in harmony as Orpheus passes through to the Elysian fields.

The music of the Elysian fields is pure felicity. The first half of the present performances end with Eurydice and the other Blessed Shades singing of the calm peace of their existence there. The second half opens with the arrival of Orpheus.



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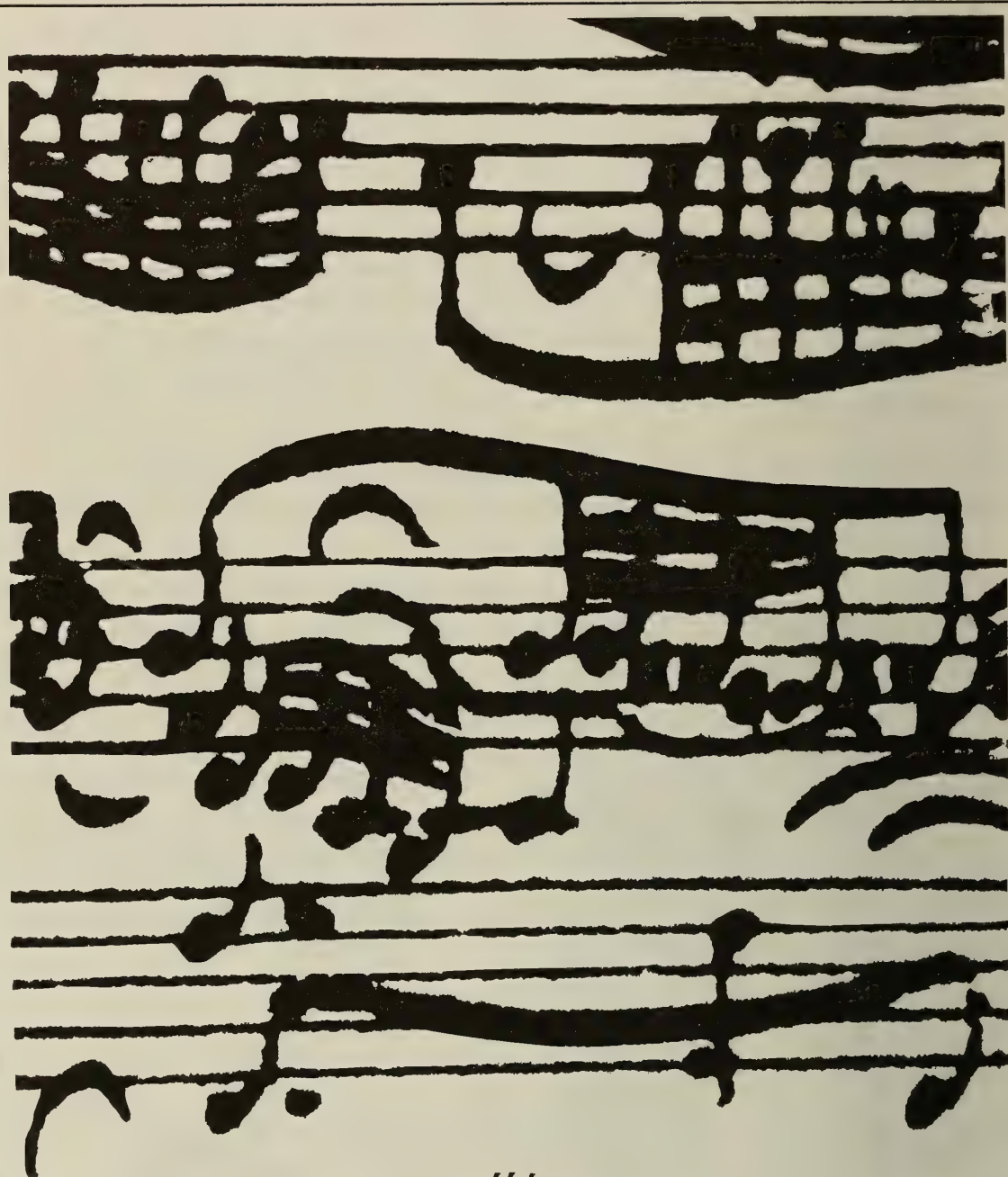
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Things begin to go wrong as Orpheus and Eurydice move away from the blissful land of death. Eurydice has enjoyed such perfect peace that she is not entirely convinced of the satisfactions to be gained from returning to the world of the living. She remembers pain there, too. And when Orpheus seems to be cold and unfeeling, she starts berating him for the change in his love for her. She begins to wheedle and demand—he *must* look at her. Finally, unable to bear the strain any longer, Orpheus turns and—according to the legend—loses her forever. At this point he sings the single most famous musical number in the opera—indeed, one of the most famous in all opera, "*Che farò senza Euridice?*" Critics carp that it is in the major key; surely Orpheus would sing in the minor here? But the grief is sublimated to art, and the aria is as expressive as any music can be. The scene is so thoroughly a classic moment of opera that it has been the subject of numerous parodies, a sure sign that it hits its mark (the greatest of the parodies, Offenbach's *Orpheus in the Underworld*, actually quotes Gluck's music at this point). At the end of his aria of sublimated pain, Orpheus decides to kill himself and so rejoin Eurydice forever in the blissful but emotionless paradise. This is where Calzabigi and Gluck cobbled up their "effective" but pointless happy ending. But even its *deus ex machina* obviousness does not erase the vision of felicity in the Elysian fields or the grief sublimated into art of Orpheus's final aria.

—Steven Ledbetter



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## More . . .

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Alfred Einstein's *Gluck* provides a compact and useful survey; it has been available in paperback but is currently out of print (it originally appeared in the Master Musicians series now being reprinted by Littlefield). Patricia Howard's *Gluck and the Birth of Modern Opera* (St. Martin's) deals almost exclusively with the composer's late works and their background. Joseph Kerman compares the Orpheus operas of Monteverdi and Gluck in an enlightening chapter of *Opera as Drama* (Vintage paperback).

The recording of *Orfeo* that contains the version closest to the one performed at these concerts is the one led by Pierre Monteux with Risë Stevens, Lisa Della Casa, and Roberta Peters (RCA Victor; out of print). The recording was made after a celebrated revival of the opera under Monteux at the Met, with the same soloists, but using the forces of the Rome Opera, which produce some rough-edged orchestral playing and surprisingly inelegant choral work.

Most recent and currently available recordings contain the Italian version from the Vienna premiere, sometimes supplemented with dances or arias that were newly composed for Paris. Charles Mackerras leads the Vienna State Opera orchestra and soloists Maureen Forrester, Teresa Stich-Randall, and Hanny Steffek in the most authentic-sounding performance, with proper appoggiaturas in the recitatives and other elements of 18th-century performance practice, and the booklet with the album clearly identifies all interpolations from the 1774 production (Bach Guild). Vaclav Neumann's reading with soloists Grace Bumbry, Anneliese Rothenberger, and Ruth-Margaret Pütz and the Leipzig Gewandhaus orchestra is beautifully sung and played; it is the Vienna version and may stem from the new Bärenreiter critical edition (Angel). Sir Georg Solti's recording with the forces of the Royal Opera House, Covent Garden, and soloists Marilyn Horne, Pilar Lorengar, and Helen Donath follows basically the Italian version but with a few deviations (London).

It is unfortunate that no recording of the French revision is currently in the catalog. The role of Orpheus has been committed to disc by two distinguished exponents of French opera, but both these sets are now out of print: one featured Leopold Simoneau (on Epic; the other soloists are Suzanne Danco and Pierrette Alarie, with Han Rosbaud conducting the Orchestre des Concerts Lamoureux) and the other Nicolai Gedda (on Angel, with Janine Micheau and Liliane Berton, Louis de Froment conducting the orchestra of the Paris Conservatory).

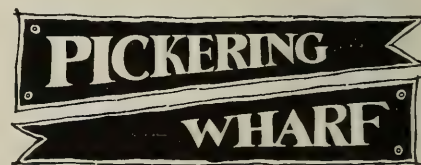
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## George Cleve



George Cleve has been conductor and music director since 1972 of the San Jose Symphony, California's oldest orchestra. Born in Vienna in 1936, Mr. Cleve moved with his family to New York in 1940. He received his basic music education at the Mannes College of Music in New York and thereafter studied conducting with Pierre Monteux, George Szell, and Franco Ferrara. He has been guest conductor with the New York Philharmonic as well as the Cleveland, Pittsburgh, Denver, Baltimore, and St. Louis symphony orchestras, and he is a regular visitor with the San Francisco Symphony. This

season he appears for the first time with the Boston Symphony and also conducts the orchestras of St. Louis and New Orleans. Perhaps best known for his interpretation of Mozart, Mr. Cleve has appeared at New York's Mostly Mozart Festival, and he is a co-founder of the Midsummer Mozart Festival, a highlight of the San Francisco Bay Area's summer music season. A recipient of the first Community Arts Program Award by the San Jose Fine Arts Commission, Mr. Cleve holds an Honorary Doctorate of Fine Arts from the University of Santa Clara.

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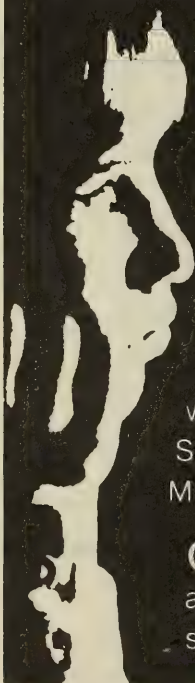
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## Jan DeGaetani

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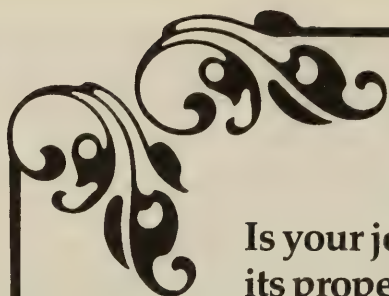


Born in Ohio and a graduate of the Juilliard School, mezzo-soprano Jan DeGaetani's repertory extends from medieval, Renaissance, and Baroque music through French and German art song to the American lyrics of Stephen Foster and Cole Porter. Ms. DeGaetani's performances of avant-garde repertory are known throughout the world, and her unusual ability to make listeners feel at home with new music has caused many composers to think of her as their most valuable salesperson. Besides a full schedule of lieder and orchestral engagements, her 1978-1979 season included world pre-

miere performances of works by William Schuman, Elliott Carter, and Richard Wernick, and in recent seasons she has also premiered music by Jacob Druckman, George Crumb, and Peter Maxwell Davies.

Ms. DeGaetani has appeared as soloist with the world's major orchestras, including those of Boston, Chicago, New York, San Francisco, Berlin, and Amsterdam. She has also performed with the BBC Orchestra and Pierre Boulez on a tour of Japan, and with the Contemporary Chamber Ensemble at the Adelaide Festival in Australia. Her list of recordings reveals the astonishing range of her repertory and includes music of Foster, Schubert, Schumann, Ravel, Wolf, Schoenberg, and Crumb, whose *Ancient Voices of Children* was written expressly for her. Ms. DeGaetani has been artist-in-residence at the University of Wisconsin and at the Aspen Music School, and she has taught at Juilliard and the Eastman School of Music. Her Boston Symphony debut was in October 1974 in Ravel's *L'Enfant et les sortilèges* with Seiji Ozawa, and she appeared here earlier this season in BSO performances of Dvořák's *Stabat Mater* under Mr. Ozawa's direction.





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## Margaret Marshall



Soprano Margaret Marshall won international attention as first-prize winner at the Munich International Competition, following which she was invited to appear at the Amsterdam Concertgebouw, the Vienna Musikverein, and the Lourdes Festival of Sacred Music. She has sung for both the Dutch and Spanish royal families; she appeared in August 1977 in an Edinburgh Festival performance of Mozart's *Requiem* under Carlo Maria Giulini and that September in the Brahms *German Requiem* with the Orchestre de Paris under Daniel Barenboim; and her stage debut was as Eurydice in

Gluck's *Orfeo* at Florence's Teatro Communale under Riccardo Muti.

Born in Stirling, Scotland, Ms. Marshall studied at the Royal Scottish Academy of Music, went on to complete her training with Ena Mitchell and Hans Hotter, and also worked for a while with Peter Pears. She is a frequently heard artist in Britain, where she has performed at several well-known festivals, at the Proms, and in every major city. She is also a favorite with her native Scottish National Orchestra. Ms. Marshall's recordings include Rossini's *Petite Messe solennelle* for Argo and, for Philips, Bach's B minor Mass with Neville Marriner and the Academy of St. Martin-in-the-Fields, and the first performance on disc of Vivaldi's opera *Tito Manlio*. These are her first appearances with the Boston Symphony Orchestra.

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## Elizabeth Knighton

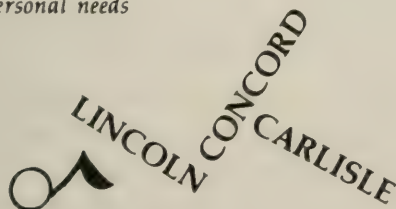


Born in Chicopee, Massachusetts and a graduate of the New England Conservatory of Music, soprano Elizabeth Knighton began her operatic career at Wolf Trap in 1977 singing in Menotti's *The Medium* and Cavalli's *L'Egisto*. Since that time she has appeared with the Texas Opera Theater in productions including the American premiere of Offenbach's *Robinson Crusoe*, and she has been a regular performer with the San Francisco Opera. She returned to Wolf Trap this past summer for the role of Bianca in Giannini's *Taming of the Shrew*.

Equally at home with oratorio and symphonic music, Ms. Knighton has been guest soloist with several symphony orchestras across the country; she has also appeared with the Carmel Bach Festival, the Midsummer Mozart Festival, and the Aldeburgh Festival in England. She has been an award recipient at the Metropolitan Opera and San Francisco Opera auditions and has won the American Friends of Aldeburgh Award, a National Opera Institute grant, and a Sullivan Foundation grant. This season brings Ms. Knighton's debut appearances with the Boston Symphony, the San Francisco Symphony, and the Houston Grand Opera, where she sings Micaela in Bizet's *Carmen*.

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## TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

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Now approaching its tenth anniversary, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony's summer home, the Chorus was soon playing a major role in the Orchestra's Symphony Hall season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, the Boston Pops, and with such prominent guests as Leonard Bernstein, Klaus Tennstedt, Mstislav Rostropovich, Eugene

Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the Orchestra to New York City, has made numerous recordings with the Orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the Chorus' first appearance on record, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy Award nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of a *cappella* repertory under John Oliver in its schedule. Requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary, a *cappella* programs are given yearly by the Chorus at Tanglewood with great success. In the spring of 1977, John Oliver and the Chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* 20th-century American choral music. Released last spring, this record features works of Charles Ives, Elliott Carter, Aaron Copland, and Jacob Druckman and recently received a Grammy nomination for Best Choral Performance of 1979.

The Tanglewood Festival Chorus may be heard on a new release from Philips records, Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances last spring. Additional recordings with the Orchestra for Deutsche Grammophon include Ravel's *Daphnis and Chloé* and the Ives Fourth Symphony under Seiji Ozawa, Liszt's *Faust Symphony* with Leonard Bernstein, and, on New World records, Roger Sessions's *When Lilacs Last in the Dooryard Bloom'd* with Seiji Ozawa.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, now in its third season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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## TANGLEWOOD FESTIVAL CHORUS 1979-1980

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John Oliver, Conductor

### Sopranos

Cynthia Armstrong  
Virginia K. Bowles  
Mary Robin Collins  
Lou Ann David  
Martha B. Fredrick  
Alice Goodwin-Brown  
Charlene Lorion Haugh  
Anne E. Hoffman  
Alice Honner  
Anne M. Jacobsen  
Frances V. Kadinoff  
Sharon Kelley  
Ann K. Kilmartin  
Lydia Kowalski  
Margo Lukens  
Holly Lynn MacEwen  
Diana Noyes  
Laurie Stewart Otten  
Christine M. Pacheco  
Charlotte C. R. Priest  
Judith L. Rubenstein  
Melody Scheiner  
Joan Pernice Sherman  
Jane Stein  
Carole J. Stevenson  
Elizabeth S. Tatlock  
Selene Tompsett  
Keiko Tsukamoto  
Catherine E. Weary  
Pamela Wolfe

### Mezzo-sopranos

Gayna Akillian  
Ivy Anderson  
Maisy Bennett  
Carole S. Bowman  
Skye Burchesky  
Catherine Diamond  
Patricia V. Dunn  
Ann Ellsworth  
Dorrie Freedman  
Thelma Hayes  
Leah Jansizian  
Barbara Ellen Kramer  
Dorothy W. Love  
Sharron J. Lovins  
Janice Avery Ould

Gail Rappoli  
Linda Kay Smith  
Helen Roudenko  
Ada Park Snider  
Nancy Stevenson  
Valerie Taylor  
Normandy A. Waddell  
JoAnne Warburton  
Mary Westbrook-Geha

### Tenors

E. Lawrence Baker  
Sewell E. Bowers, Jr.  
George J. Carrette  
Paul Clark  
Albert R. Demers  
Paul Foster  
William E. Good  
Robert Greer  
Dean Hanson  
Edward J. Haugh, Jr.  
Wayne S. Henderson  
Frank Frederick Maxant  
David E. Meharry  
Isham Peugh  
Dwight E. Porter  
Robert D. Ruplenas  
Robert Schaffel  
Paul Scharf  
Robert W. Schlundt  
Stephen Andrew Spillane  
John Sullivan  
Richard H. Witter

### Basses

David H. Bowles  
Neil Clark  
Charles A. Dinarello  
Mark T. Feldhusen  
Verne W. Hebard  
Carl D. Howe  
John Knowles  
Daniel J. Kostreva  
Michael Krafka  
Peter W. Lert  
Henry Magno, Jr.

Frank G. Mihovan  
David Miller  
John Parker Murdock  
Jules Rosenberg  
Andrew V. Roudenko  
Vladimir Roudenko  
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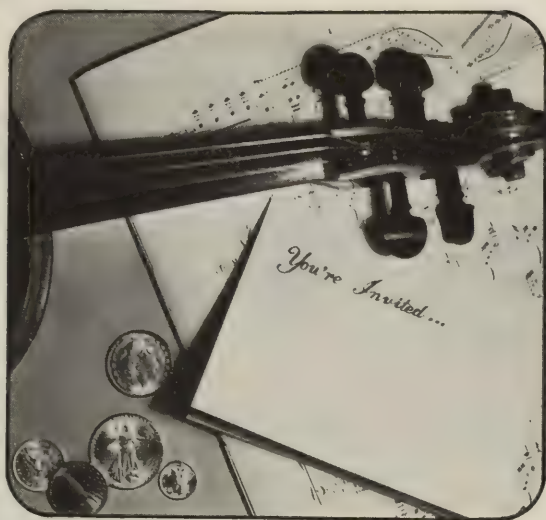
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Thursday 'A' Series

Friday, 4 April—2-3:50

Saturday, 5 April—8-9:50

VLADIMIR ASHKENAZY conducting

Sibelius

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JOSEPH SILVERSTEIN

Tchaikovsky

Manfred Symphony

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Friday, 11 April—2-4:30

Saturday, 12 April—8-10:30

SEIJI OZAWA conducting

Mendelssohn

Elijah

ELLY AMELING, soprano

GWENDOLYN KILLEBREW,

mezzo-soprano

NEIL SHICOFF, tenor

SHERRILL MILNES, baritone

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

BOSTON BOY CHOIR,

THEODORE MARIER, director

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Friday, 18 April—2-3:55

Saturday, 19 April—8-9:55

Tuesday, 22 April—8-9:55

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SEIJI OZAWA conducting

Bach-Webern

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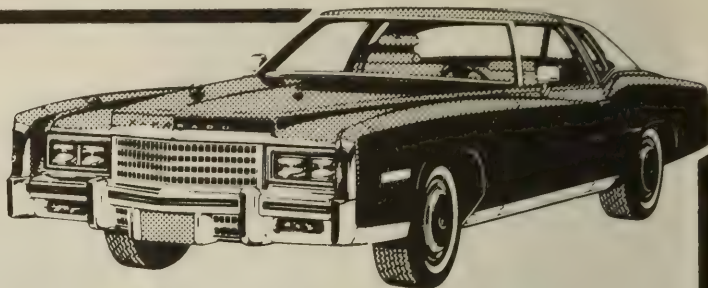
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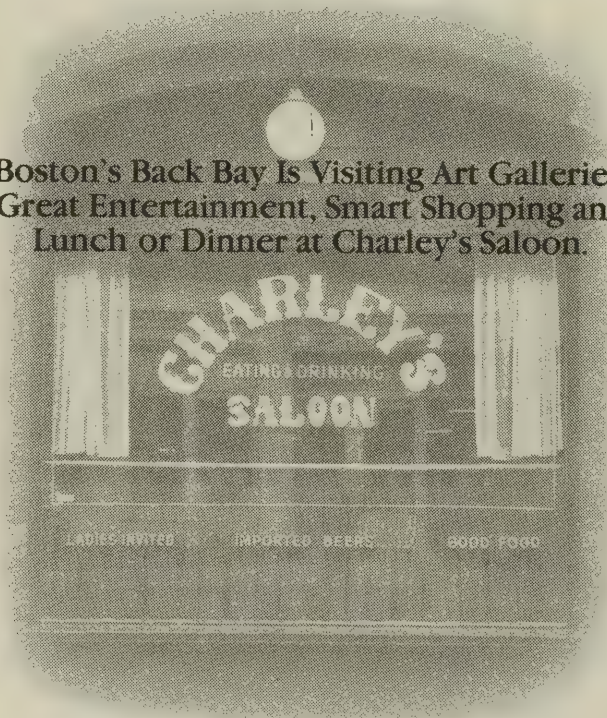
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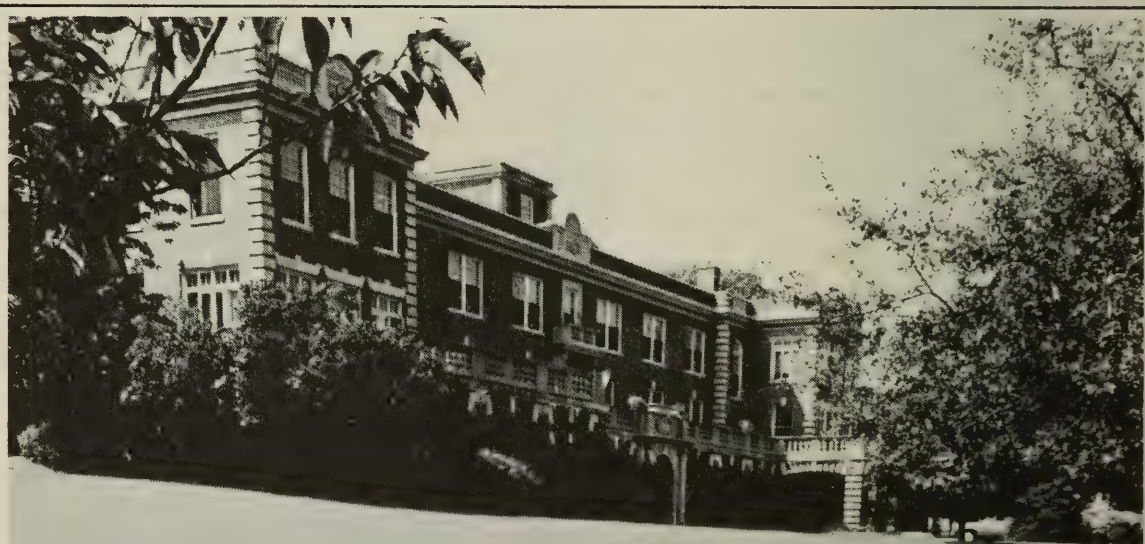
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**Seiji Ozawa, Music Director**

Sir Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season, 1979-80

---



Week of 27 March 1980

At this performance, D'Anna Fortunato will sing the role of Orfeo, replacing Jan DeGaetani, who is indisposed.

---

### D'Anna Fortunato

---



Mezzo-soprano D'Anna Fortunato studied at the New England Conservatory of Music, the Salzburg Mozarteum, and the Berkshire Music Center at Tanglewood. She is a particularly well-known performer in the Boston area, where she has appeared with the Opera Company of Boston, the Handel and Haydn Society, the Cantata Singers, and the Chorus Pro Musica. Ms. Fortunato's career has taken her outside of Boston as well: she has been a featured soloist at the Kennedy Center in Washington, D.C., on several occasions and has also appeared with the Chamber Music Society of

Lincoln Center. She has sung with the Boston Symphony Orchestra on several previous occasions, including performances of Tchaikovsky's *Eugene Onegin* and Ravel's *L'Enfant et les sortilèges*.





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SEIJI OZAWA

*Music Director*





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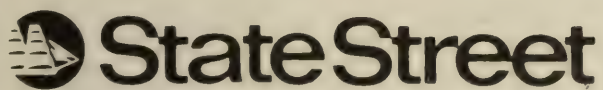
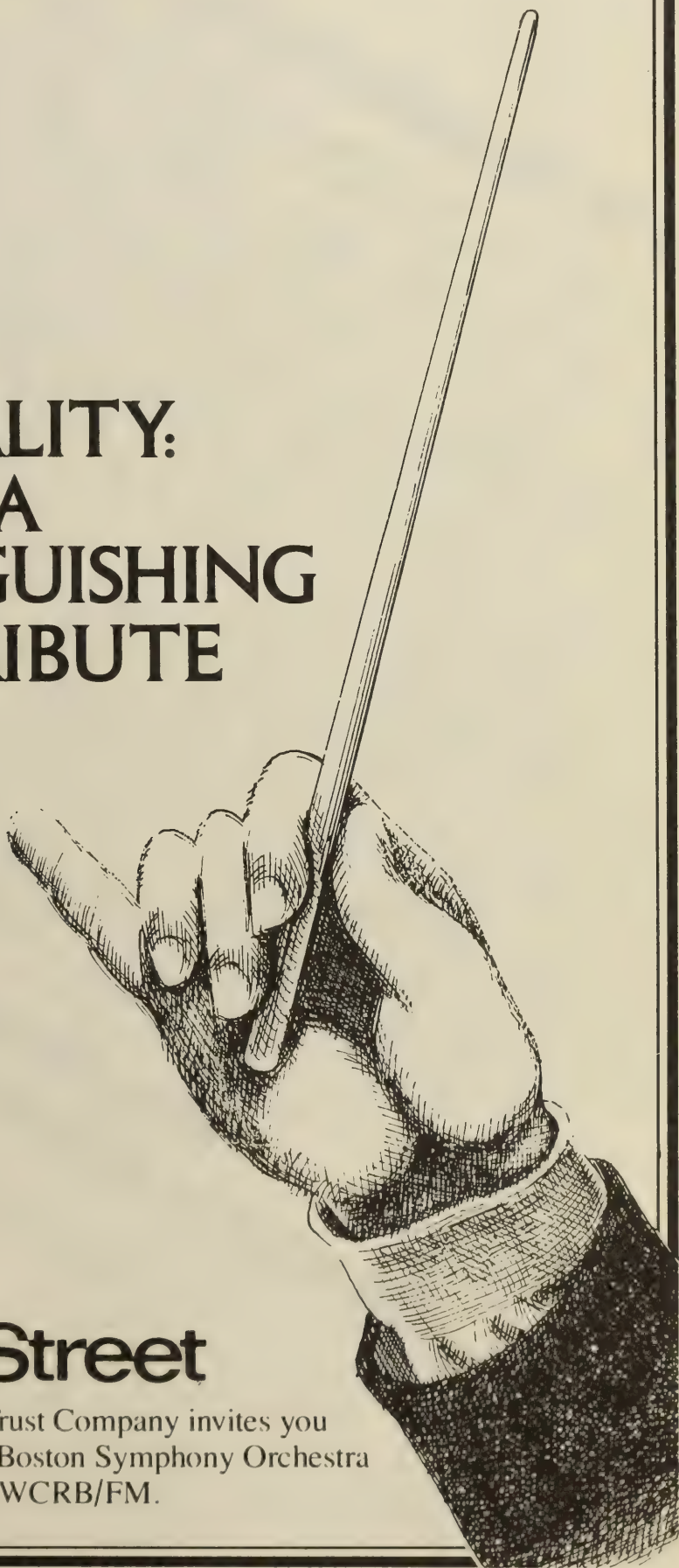
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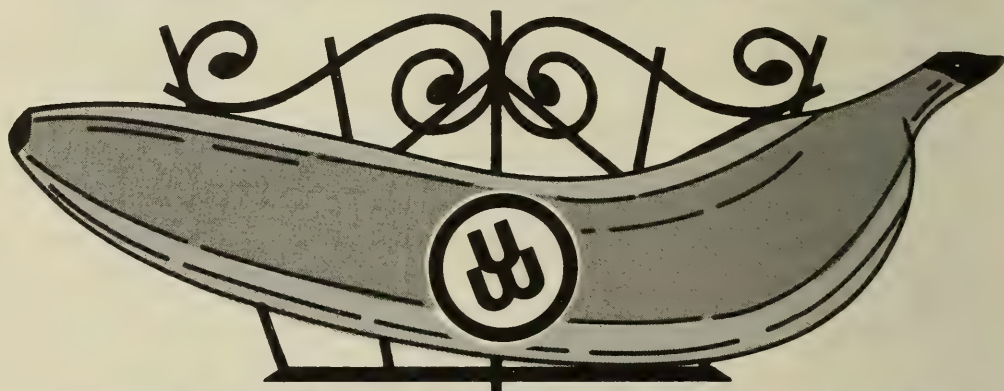
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# BSO

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## **BSO/WCRB Musical Marathon '80**

---

"Turn Your Money Into Music" during the tenth BSO/WCRB Musical Marathon, scheduled this year for Friday, Saturday, Sunday, the weekend of 18 April. Once again, Marathon headquarters will be Symphony Hall's Cabot-Cahners Room, and host for the three days of broadcasting will be WCRB's Richard L. Kaye. There'll be a pledge booth and broadcast facility at the Quincy Market Rotunda, a special concert with BSO Music Director Seiji Ozawa and Boston Pops Conductor John Williams—televised live from 6:30-8 pm by WCVB-TV-Channel 5 on Sunday, 20 April—and lots of new "thank-you" premiums in return for your pledges. Again, that's the tenth annual BSO/WCRB Musical Marathon, the weekend of 18-19-20 April.

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## **Corporate Support for the Marathon**

---

For the first time in the ten-year history of the BSO/WCRB Musical Marathon, two major Boston-based companies—Jordan Marsh and the Stop and Shop Companies, Inc.—will co-sponsor with WCVB-TV-Channel 5 the televised portion of the Marathon. The two companies have contributed a total of \$20,000 toward covering the costs of the joint BSO/Pops concert on Sunday, 20 April; executives from both companies plan to appear on the telecast with BSO Music Director Seiji Ozawa and Pops Conductor John Williams.

---

## **Marathon '80 Fine Arts Preview**

---

The Marathon '80 Fine Arts Committee is pleased to announce a special preview art exhibition at the John F. Kennedy Library on Thursday evening, 10 April. The exhibition's theme is "Art in Support of Art," and the collection consists of watercolors, paintings in acrylics and oils, serigraphs, drawings, lithographs, etchings, and sculpture. Over 100 New England artists and galleries have generously donated their work as Marathon '80 premiums. Admission to the Kennedy Library preview is by invitation only; to receive an invitation and a catalog of the exhibition, phone the Marathon Office at 266-1492, ext. 130.

---

## **BSO Guests on WGBH-FM-89.7**

---

Robert J. Lurtsema, host of WGBH-FM's *Morning Pro Musica*, continues his series of live interviews with BSO guest artists on Friday, 4 April at 11 with conductor Vladimir Ashkenazy. Soprano Elly Ameling is featured on Tuesday, 8 April at 11, and pianist Dwight Peltzer on Monday, 21 April at 11.

The final programs of *The Orchestra* series, broadcast by WGBH-FM on Thursday nights at 8, feature BSO General Manager Thomas W. Morris (10 April), harpist Ann Hobson (17 April), timpanist Everett Firth (24 April), and Music Director Seiji Ozawa (1 May).

---

## Special Tanglewood Festival Chorus Auditions

---

Perform and record a major choral work with Seiji Ozawa and the Boston Symphony Orchestra in Boston and Carnegie Hall next October! The Tanglewood Festival Chorus needs additional singers in all voice parts for this special event. Auditions will be held on Wednesday, 23 April at the Boston University College of Basic Studies, 871 Commonwealth Avenue, at 6:30 pm. No appointment necessary. For further information, call the Chorus Office at 266-3513.

---

## BSO Annual Report 1978-79

---

The annual report of the Boston Symphony Orchestra for the fiscal year 1978-79 is now available and may be obtained by writing the Symphony Hall Business Office. Please address your request to Annual Report, Business Office, Symphony Hall, Boston, Massachusetts 02115. Copies of the 1977-78 report are also still available.

---

## "Beat the Drum!"

---

This year's BSO quilt, handmade by the Duxbury Quilters under the direction of Mrs. C. Russell Eddy, will be raffled off on Tuesday, 15 April. 4,000 raffle tickets at \$1 each are being sold at Friday concerts and are available from a number of BSO Council members; for further information call the Marathon Office at 266-1492, ext. 130. The quilt is 80"x 90" in size and composed of octagons featuring a drum-and-drumsticks pattern.

---

## Annual Meeting and Luncheon for BSO Friends

---

This year's meeting and luncheon for BSO Friends will take place on Wednesday, 7 May. Friends who attend will be seated in time for a Symphony Hall rehearsal of the Boston Pops under Conductor John Williams at 11:30 am. Nelson J. Darling, Jr., President of the Trustees of the BSO, will be introduced at the meeting which follows the rehearsal. The luncheon costs \$7.50 for Friends and \$10 for non-Friend guests, and will be served at about 12:30. Invitations will be sent to all current Friends during the first week of April.

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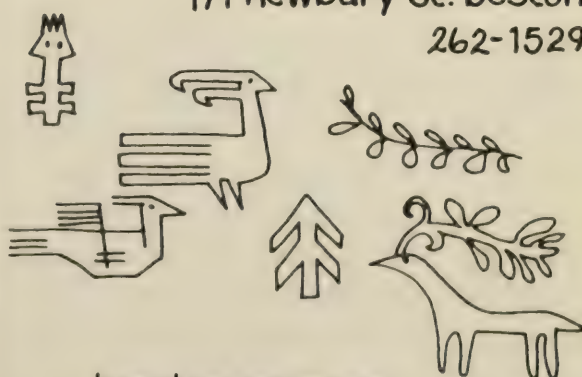


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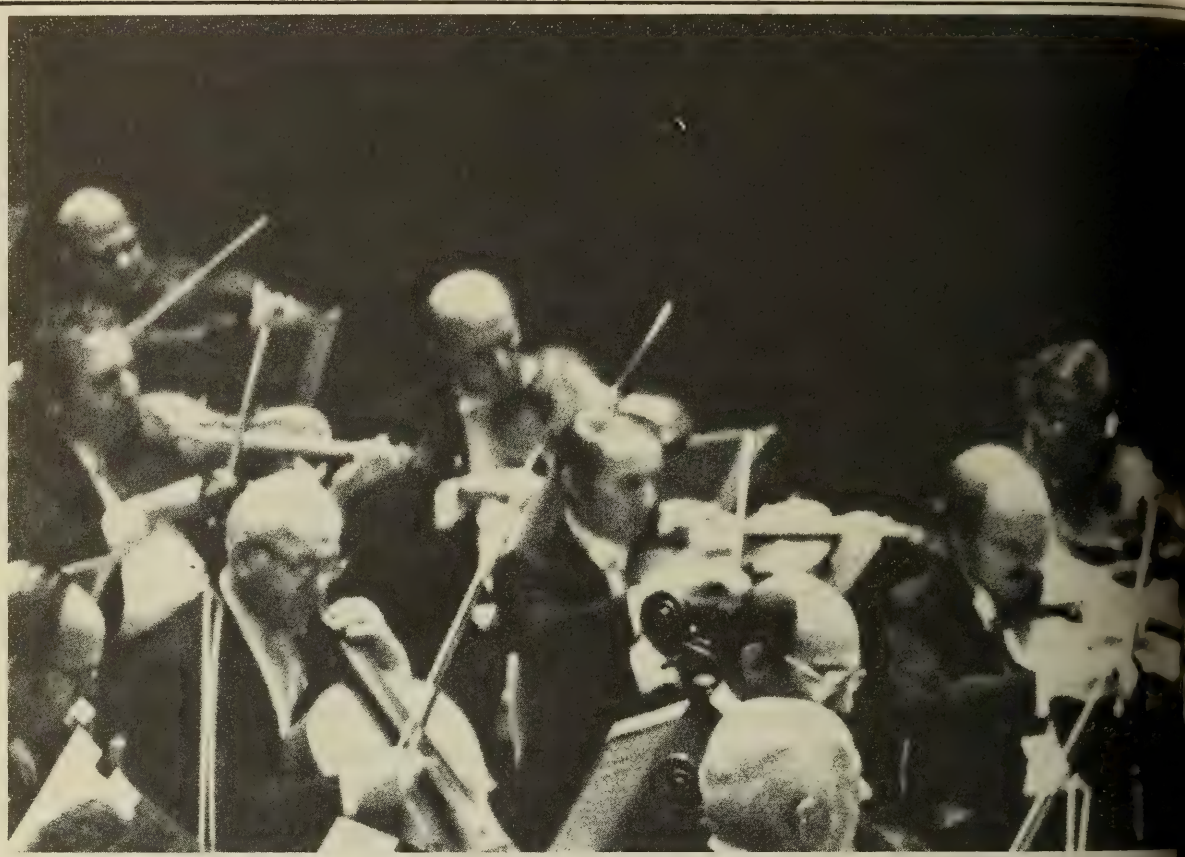


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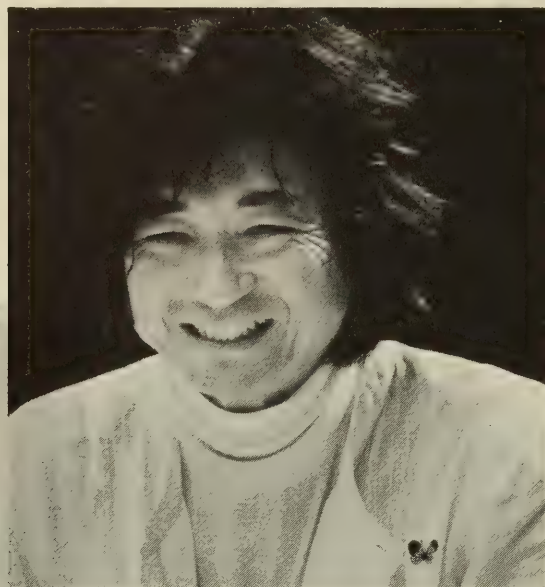
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





# BOSTON SYMPHONY ORCHESTRA

1979/80

## First Violins

Joseph Silverstein  
Concertmaster  
Charles Munch chair

Emanuel Borok  
Assistant Concertmaster  
Helen Horner McIntyre chair

Max Hobart  
Cecylia Arzewski  
Bo Youp Hwang  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Fredy Ostrovsky  
Leo Panasevich  
Sheldon Rotenberg  
Alfred Schneider  
\* Gerald Gelbloom  
\* Raymond Sird  
\* Ikuko Mizuno  
\* Amnon Levy

## Second Violins

Marylou Speaker  
Fahnestock chair

Vyacheslav Uritsky  
Charlotte and Irving W. Rabb chair

Michel Sasson  
Ronald Knudsen  
Leonard Moss  
Laszlo Nagy  
\* Michael Vitale  
\* Darlene Gray  
\* Ronald Wilkison  
\* Harvey Seigel  
\* Jerome Rosen  
\* Sheila Fiekowsky  
\* Gerald Elias  
\* Ronan Lefkowitz  
\* Joseph McGauley  
\* Nancy Bracken  
\* Joel Smirnoff

\* Participating in a system of rotated seating within each string section.

## Violas

Burton Fine  
Charles S. Dana chair

Patricia McCarty  
Mrs. David Stoneman chair

Eugene Lehner  
Robert Barnes  
Jerome Lipson  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo  
Michael Zaretsky  
\* Marc Jeanneret  
\* Betty Benthin

## Cellos

Jules Eskin  
Philip R. Allen chair  
Martin Hoherman  
Vernon and Marion Alden chair

Mischa Nieland  
Jerome Patterson  
\* Robert Ripley  
Luis Leguia  
\* Carol Procter  
\* Ronald Feldman  
\* Joel Moerschel  
\* Jonathan Miller  
\* Martha Babcock

## Basses

Edwin Barker  
Harold D. Hodgkinson chair  
William Rhein  
Joseph Hearne  
Bela Wurtzler  
Leslie Martin  
John Salkowski  
John Barwicki  
\* Robert Olson  
\* Lawrence Wolfe

## Flutes

Doriot Anthony Dwyer  
Walter Piston chair

Fenwick Smith  
Paul Fried

## Piccolo

Lois Schaefer  
Evelyn and C. Charles Marran chair

## Oboes

Ralph Gomberg  
Mildred B. Remis chair

Wayne Rapier  
Alfred Genovese

## English Horn

Laurence Thorstenberg  
Phyllis Knight Beranek chair

## Clarinets

Harold Wright  
Ann S. M. Banks chair

Pasquale Cardillo  
Peter Hadcock  
E-flat clarinet

## Bass Clarinet

Craig Nordstrom

## Bassoons

Sherman Walt  
Edward A. Taft chair

Roland Small  
Matthew Ruggiero

## Contrabassoon

Richard Plaster

## Horns

Charles Kavalovski  
Helen Sagoff Slosberg chair

Charles Yancich  
Daniel Katzen  
David Ohanian  
Richard Mackey  
Ralph Pottle

## Trumpets

Rolf Smedvig  
Roger Louis Voisin chair  
Andre Come

## Trombones

Ronald Barron  
J.P. and Mary B. Barger chair  
Norman Bolter  
Gordon Hallberg

## Tuba

Chester Schmitz

## Timpani

Everett Firth  
Sylvia Shippen Wells chair

## Percussion

Charles Smith  
Arthur Press  
Assistant Timpani  
Thomas Gauger  
Frank Epstein

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Bernard Zighéra  
Ann Hobson

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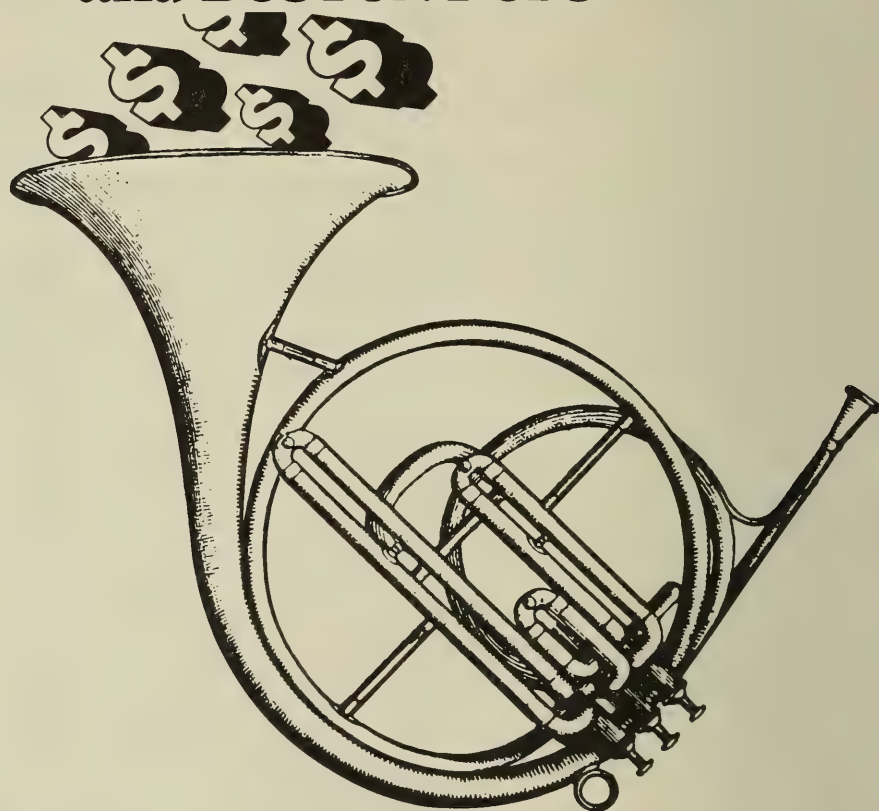
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Thursday, 3 April at 8

Friday, 4 April at 2

Saturday, 5 April at 8

**VLADIMIR ASHKENAZY** conducting

**SIBELIUS**

**Violin Concerto in D minor, Opus 47**

*Allegro moderato*

*Adagio di molto*

*Allegro ma non troppo*

**JOSEPH SILVERSTEIN**

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***Manfred*, Opus 58, Symphony in four scenes  
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*Vivace con spirito*

*Andante con moto*

*Allegro con fuoco—Andante con duolo—*

*Tempo primo—Largo*

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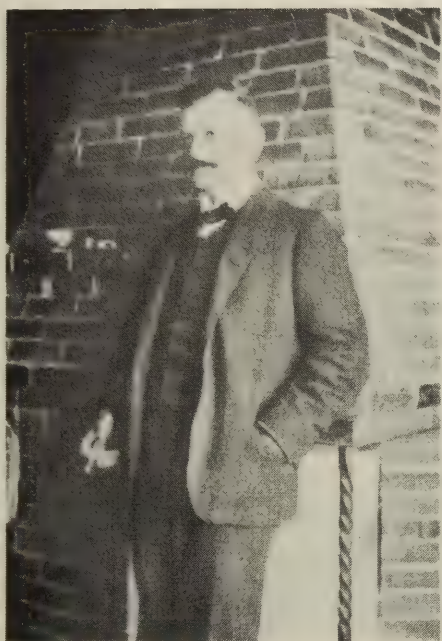
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## Jean Sibelius

### Violin Concerto in D minor, Opus 47



*Jean (Johan Julius Christian) Sibelius was born at Tavastehus (Hämeenlinna), Finland, on 8 December 1865 and died at Järvenpää, at his country home near Helsingfors (Helsinki), on 20 September 1957. He began work on his Violin Concerto in 1902, completed it in short score—that is, with the orchestration worked out but not written down in detail—in the fall of 1903, and finished the full score about New Year 1904. The first performance was given in Helsingfors on 8 February 1904 with Viktor Nováček as soloist and with the composer conducting. Sibelius then withdrew the work for revision, and in its new and present form it had its premiere in*

*Berlin on 19 October 1905 with Karl Halir as soloist and with Richard Strauss on the podium. Maud Powell introduced it to this country when she played it on 30 November 1906 at a New York Philharmonic concert led by Vassily Safonov. Miss Powell, who was also the first to play the Dvořák and Tchaikovsky concertos in America, brought the Sibelius to Boston at Symphony concerts led by Karl Muck on 19 and 20 April 1907 (the program included the Boston premiere of Grieg's "In Autumn" and the repeat, "by public request," of a brilliant new work introduced earlier in the season, Debussy's "La Mer"). Powell played the concerto again in 1912, when Max Fiedler conducted, and the soloists who have performed it with the orchestra since then include Richard Burgin (with Pierre Monteux, Serge Koussevitzky, and Charles Munch), Jascha Heifetz, Orrea Pernel, and Anja Ignatius (all with Koussevitzky), Ruggiero Ricci (Munch), Isaac Stern, Joseph Silverstein, and Itzhak Perlman (all with Erich Leinsdorf), and, most recently, Miriam Fried (with Colin Davis, both at Tanglewood in August 1976 and at Symphony Hall in April 1977). The orchestra consists of flutes, oboes, clarinets, and bassoons, all in pairs; four horns, two trumpets, three trombones, timpani, and strings.*

In no violin concerto is the soloist's first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had "a marvelous opening idea" for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp's and König's restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the nineties, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester ("Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto"), let word get about that the work would be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was





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not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček — not to be confused with the better known Ottokar Nováček, composer of a popular *Perpetuum mobile* — was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904 — “All my 25 years’ stage experience, my artistry and insight will be placed to serve this work . . . I shall play the concerto in Helsingfors in such a way that the city will be at your feet” — only to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto’s earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then “the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition to become a great virtuoso.” In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on 9 January 1891 auditioned for the Vienna Philharmonic. “When he got back to his room,” we read in Erik Tawaststjerna’s biography, “Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales.” With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his “dearest wish” and “overriding ambition.”



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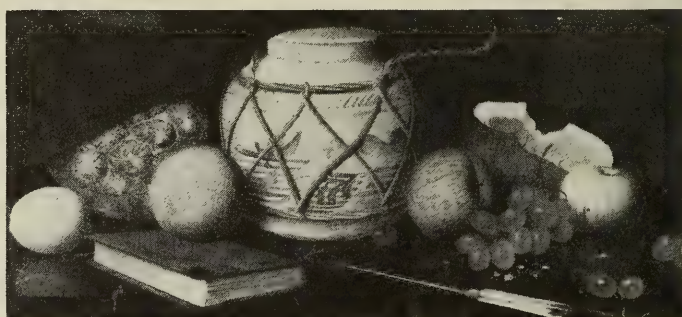
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The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning with the sensitive, dreamy melody which introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long *tutti* that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms Concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breath of the symphonist is not to be mistaken.

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The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes is Beethoven's, and particularly the Cavatina in the B flat Quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all *pianissimo*, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds to drama that evokes the Dvořák D minor Symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.



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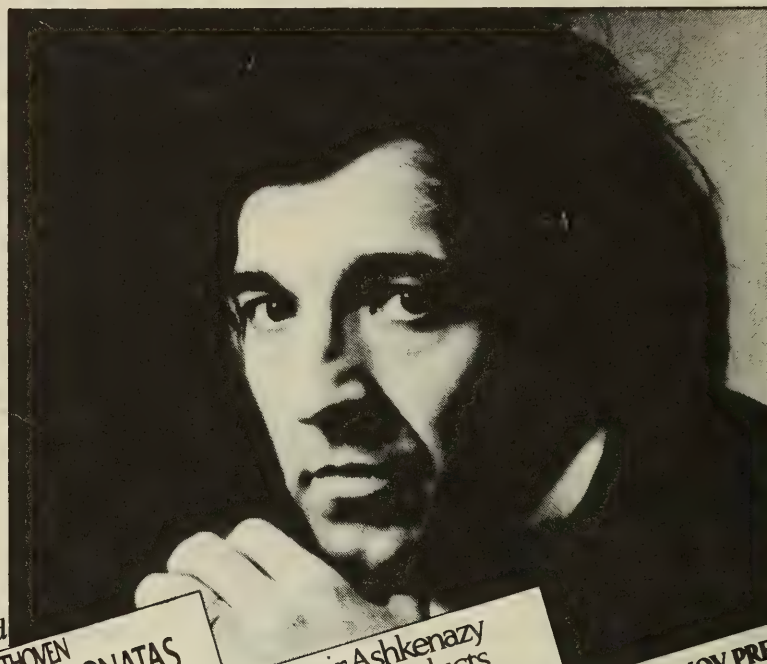


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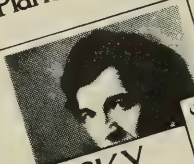
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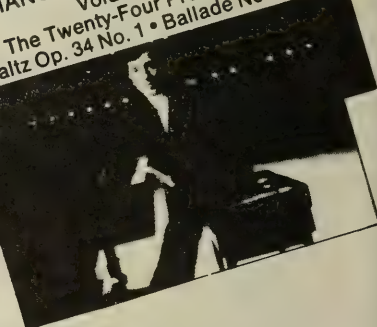
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## Pyotr Ilyich Tchaikovsky

*Manfred*, Opus 58, Symphony in four scenes  
after the dramatic poem by Byron

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*Pyotr Ilyich Tchaikovsky was born in Votkinsk, Russia, on the borders of the Vyatka Province, on 7 May 1840 and died in St. Petersburg on 6 November 1893 (all Russian dates given in new style, which was twelve days later than the dating system used in Russia at this period). He began *Manfred* in April of 1885 and completed it on 4 October of that year. The work was first performed in Moscow at a concert of the Russian Music Society on 23 March 1886 under the direction of Max Erdmannsdörfer. The first American performance was given by Theodore Thomas and the Philharmonic Society on 3 December 1886 at the Metropolitan Opera House in*

*New York. Wilhelm Gericke led the first Boston Symphony Orchestra performance in April of 1901. Since then it has been performed here under the direction of Max Fiedler, Pierre Monteux, Eugene Goossens, and William Steinberg, who conducted the most recent performances at Tanglewood in 1967 and at Symphony Hall in December 1969. The symphony is scored for three flutes (third doubling piccolo), two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, two trumpets, two cornets, three trombones and tuba, timpani, cymbals, bass drum, tambourine, triangle, tamtam, tubular chime, two harps, organ, and strings.*

The unconventional social attitudes and literary themes of George Gordon, Lord Byron, attracted many romantic composers to pillage his plays and poems for musical ideas. Among the principal works inspired by Byron, we find Berlioz's *Corsair* Overture and his symphony *Harold in Italy*, Donizetti's operas *Parisina* and *Marino Faliero*, and Verdi's *Il corsaro* and *I due Foscari*. Byron's play, *Manfred*, which he designed more for reading, as a "mental drama," than for production, attracted composers famous and unknown to produce works in a variety of genres. Sir Henry Bishop and Alexander Mackenzie wrote incidental music, as did Robert Schumann, who thus produced one of the two greatest *Manfred* compositions. We have overtures by Adam Carse and W.H. Glover, an opera by Enrico Petrella, dramatic symphonies (with chorus and soloists) by Luis Freitas-Branco and Louis Lacombe, and piano music by Anatoly Bogatirev and Vitezslav Novak. An amateur composer named Friedrich Nietzsche was interested in Byron's striving main character, who discovers that his will to power is utterly ineffectual, and produced a "*Manfred-Meditation*" for piano. And there is one purely orchestral symphony on the subject—by Tchaikovsky.

These musicians were attracted by the implications of the poet's epigraph, drawn from *Hamlet* ("There are more things in heaven and earth, Horatio, Than are dreamt of in your philosophy"), which matched the romantic visionary's drive to exceed the narrow boundaries of the here and now, the conventional, and the socially acceptable. The will to power and immortality, striving to create



The quality of Schumann's incidental music might have signaled the end of *Manfred* as a source for musical composition had it not been for the persistence of Milý Balakirev, one of the less well-known composers of the Russian *Kuchka*, or

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"Mighty Handful." Though Balakirev himself was not much interested in composing *Manfred*, he was determined that *someone* should do it; it finally took him nearly twenty years to get it done.

Since discussion of possible musical settings starts from the poem itself, it might be best to summarize what happens in the three acts of Byron's "poetic drama." The opening strongly recalls the beginning of *Faust*: the protagonist is discovered alone at night, mourning the futility of his knowledge.

Philosophy and science and the springs  
Of wonder, and the wisdom of the world,  
I have essayed, and in my mind there is  
A power to make these subject to itself—  
But they avail not: I have done men good,  
And I have met with good even among men—  
But this avail'd not: I have had my foes,  
And none have baffled, many fallen before me—  
But this avail'd not: Good, or evil, life,  
Powers, passions, all I see in other beings,  
Have been to me as rain unto the sands,  
Since that all-nameless hour. I have no dread,  
And feel the curse to have no natural fear,  
Nor fluttering throb, that beats with hopes or wishes,  
Or lurking love to something on the earth.

Like Faust, he yearns to penetrate beyond the confines of his mortality; but unlike Goethe's character, he does not seek that *one* moment so splendid and so fulfilled that he might wish to experience it again; rather, he seeks complete and total oblivion. He calls forth seven spirits—of air, mountain, ocean, earth, wind, night, and his star—but they are unable to provide what he most desires. They press him to think of one way, at least, in which they might serve him. At his request that any one of them appear in their "accustom'd forms," the spirit of the star appears in the shape of a beautiful female figure, and Manfred falls senseless crying, "My heart is crush'd!" A voice, heard in the incantation that follows,

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promises to be ever near, but never visible, sought but never found. As punishment for his "soul's hypocrisy," Manfred is condemned to find his "proper Hell" within himself.

Nor to slumber, nor to die,  
Shall be in thy destiny;  
Though thy death shall still seem near  
To thy wish, but as a fear;  
Lo! the spell now works around thee,  
And the clankless chain hath bound thee;  
O'er thy heart and brain together  
Hath the word been pass'd. — now whither?

Thus is created the tormented, mysterious figure that haunts the remainder of the poem.

Manfred awakens on the mountain of the Jungfrau, where he encounters a chamois hunter. He has already discovered that the breathtaking beauty of the Alps lacks all significance for him, nothing there delights him. He is about to spring into the chasm when the chamois hunter, whom he had not yet noticed, grabs him and leads him down to safer ground.

The second act opens in the cottage of the chamois hunter in the Bernese Alps. He urges Manfred to remain until he has fully regained his apparently wandering wits. Manfred insists that he is not mad, though he wishes he were, for then what he sees could be dismissed as phantasm. In reply to the hunter's question, "What is it that thou dost see?" he replies:

Myself, and thee—a peasant of the Alps;  
Thy humble virtues, hospitable home,  
And spirit patient, pious, proud and free:  
Thy self-respect, grafted on innocent thoughts;  
Thy days of health, and nights of sleep; thy toils,  
By danger dignified, yet guiltless; hopes  
Of cheerful old age and a quiet grave,  
With cross and garland over its green turf,  
And thy grandchildren's love for epitaph;  
This do I see—and then I look within—  
It matters not—my soul was scorch'd already!

He then insists that he must leave immediately.

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The next scene reveals him by a cataract lower in the mountains, where he calls upon "the Spirit of the place," the Witch of the Alps, a beautiful female figure that appears beneath the arch of a rainbow produced by the sun shining on the waterfall. He tells this spirit of the one person in all his life with whom he shared "the chain of human ties," a woman similar to him in many respects:

She had the same lone thoughts and wanderings,  
The quest of hidden knowledge, and a mind  
To comprehend the universe: nor theseé  
Alone, but with them gentler powers than mine,  
Pity, and smiles, and tears—which I had not;  
And tenderness—but that I had for her;  
Humility—and that I never had.

But her heart was broken; "It gazed on mine, and withered." The Witch offers to help if he will swear obedience to her will. When Manfred refuses, she disappears, leaving him with only one resource: since he loathes his life, yet fears death, he will summon the dead "And ask them what it is we dread to be." Following a brief scene on the summit of the Jungfrau, where three Destinies and Nemesis converse about the roles they play in the lives of men, we find ourselves in the Hall of Arimanes (Ahriman was the principal evil spirit in the Zoroastrian religion). Manfred boldly makes his way there among the spirits and asks Arimanes to call up the dead, that he may find the answer to his question and his torment. Arimanes, much taken with Manfred's boldness, agrees and calls up the spirit of the one he seeks—Astarte, whom he had loved and who had perished

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through that love. The shade of Astarte appears but is at first silent. Finally she prophesies only that Manfred's earthly ills will end upon the morrow. As she begins to fade away, Manfred cries out to know whether he is forgiven, whether they will meet again. Her only response, thrice repeated, is "Farewell!"

In the final act, Manfred prepares for his impending death. He is visited by the Abbot of St. Maurice, who has heard unsettling rumors of commerce with dark forces. As Manfred waits into the night, a spirit approaches to take him away. The Abbot attempts to drive it off, along with others that begin to appear. But it is Manfred who sends them away, knowing that his life is forfeit, though not to them:

Thou hast no power upon me, *that* I feel;  
Thou never shalt possess me, *that* I know;  
What I have done is done; I bear within  
A torture which could nothing gain from thine.

\* \* \*

*Thou* didst not tempt me, and thou couldst not tempt me  
I have not been thy dupe, nor am I thy prey —  
But was my own destroyer, and will be  
My own hereafter. Back, ye baffled fiends!  
The hand of death is on me—but not yours!

The demons disappear, but Manfred expires as the Abbot attempts to pray for his soul.

The *Manfred* Symphony would never have been composed if Hector Berlioz had not undertaken a highly successful Russian tour during the winter of 1867

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and 1868. Russian musicians found his *Harold in Italy* especially interesting. About this time the critic Vladimir Stasov, who was hand-in-glove with the nationalist Russian composers and frequently suggested musical ideas to them, proposed *Manfred* as an appropriate subject for musical treatment. He sent Mily Balakirev the design for a symphonic work in four movements, obviously inspired by Berlioz's composition:

#### MANFRED

##### Part I

Manfred, wandering in the Alps. His life is shattered; importunate, fateful questions remain without an answer; nothing remains in his life but memories. From time to time steal into his mind *memories of the ideal Astarte*. Memories, thoughts—burn and gnaw at him. He seeks and asks for oblivion, and no one can give it to him.

##### Part II

Mode of life of the Alpine hunters, full of simplicity, of good-nature, of naive patriarchism, which Manfred encounters and which presents, in itself, a sharp contrast. This to be a quiet, idyllic *Adagio*, introducing the theme of Manfred which, as an *idée fixe*, must pervade the whole symphony.

##### Part III

The Alpine fairy, appearing to Manfred in the rainbow from the spray of a waterfall.

##### Part IV

A wild, unrestrained *Allegro* full of wild audacity. Scene in the subterranean palace of the infernal Arimanes.—Further on must come the subterranean spirits and finally a charming contrast with this unbridled orgy will be the representation of the *evocation and appearance of Astarte: this must be music light and transparent, like air, and ideal*. The pandemonium is resumed, ending *Largo*—with Manfred's death.

In this summary, Part I obviously corresponds to Byron's Act I, Scene 1; Part II to the opening of Act II; Part III to the second scene of Act II; and Part IV to the close of Act II and of Act III (the rather wordy opening scenes of Act III being entirely omitted). Tchaikovsky later reversed Parts II and III.

Balakirev liked the plan but felt that he was not temperamentally suited to composing it, so on 22 September 1868 he wrote to Berlioz, suggesting that the latter compose "one more instrumental symphony," and worked Stasov's program into his letter as if it were his own idea. But even if Berlioz were interested (surely he must have recognized that for him to compose a "Manfred" would have been merely to rehash his *Symphonie fantastique* and *Harold*), he was tired and ill; in fact, he died the following March.

Thirteen years later, in 1881, Tchaikovsky wrote to Balakirev regarding the dedication to him of his Fantasy-Overture *Romeo and Juliet*. It took Balakirev a year to reply, but when he did, he remarked that his familiarity with Tchaikovsky's recent programmatic compositions, *The Tempest* and *Francesca da Rimini*, had convinced him that Tchaikovsky was the very man to write music to the program he had in mind.



It seems to me that in the subject I've prepared for you [!], you would do at least as well as in these pieces of yours, for I trust I well understand where your real forte lies.

Tchaikovsky's first response was encouraging, so Balakirev sent the program, again copied from Stasov, with a great deal of gratuitous advice (including his notions for the key scheme—something he had not dared suggest to Berlioz):

Your *Francesca* suggested to me that you would carry it out brilliantly—provided that you *exert yourself*, criticise your work severely, allow your imagination to ripen in your head and not be in too much hurry to get the thing finished. For myself, this magnificent subject is unsuitable, since it doesn't harmonise with my inner frame of mind; it fits you like a glove.

He even gave advice about the writing out of the score—flute parts on the same staff, percussion parts on single lines instead of staves—and closed with this significant observation:

This subject is not only profound but contemporary, for the sickness of modern mankind lies in the fact that man cannot preserve his ideals. They are shattered, nothing is left for the satisfaction of the soul except bitterness. Hence all the tribulations of our time.

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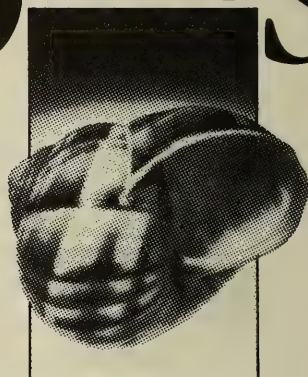
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Once he had seen the details of the program, Tchaikovsky's friendly acquiescence reversed itself. He admitted that he had not yet read Byron's play, since he had been unable to locate a translation, but he objected to the notion that program pieces like *The Tempest* and *Francesca da Rimini* were his best works. The program that Balakirev suggested left him utterly cold.

It was two years before Tchaikovsky and Balakirev were in close contact again. In October 1884 Tchaikovsky went to St. Petersburg for the first performance there of *Eugene Onegin*, and Balakirev seems to have buttonholed him on the subject of *Manfred*. Once more he proposed details down to the key scheme (a different one). Tchaikovsky gave in. He promised to read *Manfred* and to undertake the composition. By the end of November he wrote from Davos, Switzerland, where he had hurried to visit a dying friend, that he had now read the play

and thought about it very much, but have not yet begun to project themes and forms. Nor shall I hurry—but I give you a positive assurance that, if I am still alive, the symphony shall be written not later than the summer.

He began actual sketching in April of 1885 and finished the draft late in May. In general he followed the sequence of ideas in the program developed by Stasov and passed on by Balakirev, with one important exception: he exchanged the order of the second and third movements. Thus, in the preparation of the full score, he finished the opening movement on 24 June (new style), the scherzo on

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
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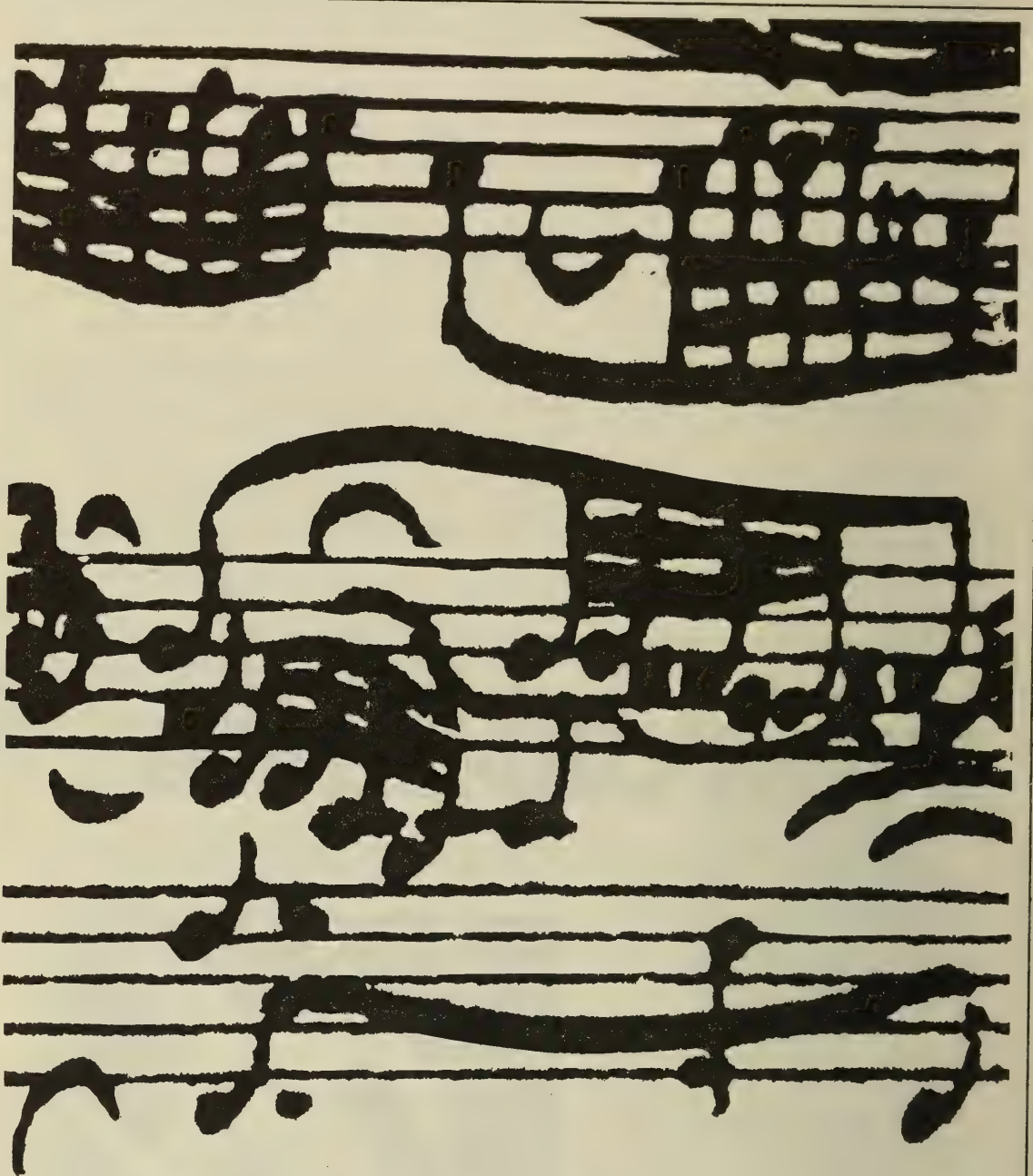
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3 August, the pastoral third movement on 23 September, and the last movement on 4 October (although he wrote to Balakirev as early as 25 September that the work was completely finished).

Both while composing the symphony and after its completion, Tchaikovsky was highly ambivalent about the work. The detail of the program to the composition made him uneasy, since he much preferred to write "expressive" music reflecting emotional states (preferably suppressed from the public) but not telling a story. Actually there is very little storytelling in the *Manfred* Symphony in any case. The two middle movements can almost be treated as totally abstract compositions, with only brief references to material from the first movement to remind us of the gloomy figure of Manfred observing the scene. The first and last movements are more problematic and freer in structure, but filled with highly colored, richly evocative music.

Tchaikovsky's views of the composition ranged from one extreme ("It seems to me that this is the best of my symphonic compositions" —letter to Nadezhda von Meck after the premiere) to the other ("I can say that this production is abominable and that I deeply loathe it" —letter to Grand Duke Constantine in the fall of 1888). He wrote to his pupil and confidante, the composer Sergei Taneyev, the day after completing the first movement:

I don't know what will come of it, but up to now I'm dissatisfied with myself! No! It's a thousand times more pleasant to write without a program. Composing a program-symphony, I feel as if I were a charlatan and cheating the public; I am paying them not hard cash but rubbishy paper money.

Yet, in the same letter to Grand Duke Constantine quoted above, he went on to say that the first movement was the best part, and the only one that he had composed with any pleasure!

*Manfred* has never been as popular as the Fourth and Fifth symphonies, which were composed before and after. Part of the reason, no doubt, is the great difficulty of the piece: it calls for the largest orchestra Tchaikovsky ever used, each instrument of which must play with unusual virtuosity. Then again, it is a very long work with an unusual formal design, making demands on listeners as well as players. But, as always when Tchaikovsky was engaged with the emo-

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tional force of his subject, he created memorable musical ideas of considerable power. In the end, I think, it was not the importunate letters of Balakirev that convinced Tchaikovsky to undertake the composition (though he maintained the fiction that it was by dedicating the work to Balakirev) so much as Tchaikovsky's own identification with the outsider Manfred, the guilt-racked, tormented observer of a life he could not share. The composer's own predicament, the homosexuality that denied him the possibility of the close family life that he longed for when visiting his sister and her husband and children, linked him with Byron's hero in an artistic symbiosis resulting in the score widely regarded as his finest symphonic work with an overt program.

The first movement is one of Tchaikovsky's most original creations. Freed by the program from the necessity of creating a strict sonata-form structure, he produced instead a layout making use of several thematic ideas (presented for the most part in the opening pages) deployed through rapidly changing and unstable keys in a design tracing the emotional ebb and flow. The very opening is in A minor, rather than the B minor that is nominally the tonality of the movement and the entire symphony. Not until we are well into the movement does the home key assert itself. Is it too fanciful to suggest that this may be Tchaikovsky's method of expressing Manfred's alienation from human society and the natural world? The opening theme that features falling fourths, pungently sounded on three bassoons and bass clarinet (with the punctuation of sharply accented string chords) returns many times over as the *idée fixe*, the basic "Manfred theme." But

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the stately marchlike idea presented in the strings soon afterward recurs often too. These materials pass through various unstable key areas and build to a powerful climax that finally dies away to bring in what is patently the "Astarte theme," presented for the first time in the strings alone; we'll hear it again at a central point of the last movement.

Tchaikovsky's fleet scherzo movement (moved to second place from the Stasov-Balakirev plan, as mentioned above) is a brilliant piece of orchestral writing. The middle section of the straightforward ABA pattern is presumably intended to evoke the appearance of the Witch of the Alps appearing out of the waterfall, but here musical structure is all. The central section is a trio providing contrast to the opening; only in the transition back to the first section are we reminded of Manfred's presence. Part of the tiptoe quality of this scherzo comes from the fact that the main section is written so that what *sounds* like the main beat is actually a half-beat off, which keeps everyone on the alert.

Balakirev offered Tchaikovsky some specific advice for the movement dealing with the life of the mountain hunters (Tchaikovsky's third, Balakirev's second):

Of course at the beginning you'll have to have something suggesting hunting, but in doing so you must be *particularly careful not to fall into the banal*. God preserve you from the vulgarities in the manner of German fanfares and *Jägermusik*.

Tchaikovsky chose to avoid hunters entirely; his slow movement is pure pastorage; it has its energetic moments, but there is no trace of stereotyped horn calls or other suggestions of the hunt. The big climax for trumpets and horns is, rather, the reminder of the onlooker who is unable to partake of the simple pleasures of country life.



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The last movement is perhaps the most overtly programmatic, and its occasional diffuseness seems to be related to the need to tell the story. The highly coloristic opening section was inspired by Berlioz's similar orgies—the Witch's Sabbath in the *Symphonie fantastique* and the brigands' orgy in *Harold in Italy*. A *Lento* passage, bringing back material from the first movement, no doubt is intended to suggest the arrival of Manfred in the court of Arimanes. The demons return to their carousing, but show off for Manfred in a fugato (again an inspiration from Berlioz) until a long and careful preparation, bringing back more of Manfred's theme from the opening movement and yielding an extended passage for the two harps (echoing one another with slightly different tunings), brings us to the briefest restatement of the Astarte theme—she appears, and she is gone! Tchaikovsky restates now a fair part of the first movement as a sort of recapitulation to the entire symphony and leading to the sudden entry of the organ and sustained winds in the coda to suggest the death of Manfred.

When Tchaikovsky offered *Manfred* to his publisher Jürgenson, he tried to impress on him how much he esteemed the work, but he let it go for his usual fee since "owing to its unusual complication and difficulty, it is likely to be performed only once in ten years or so." His remark was prophetic; *Manfred* is the least-performed of his mature symphonic compositions, but it reveals aspects of the composer that the somewhat more abstract symphonies do not tell, and it does so with rich and original music.

—Steven Ledbetter



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## More...

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Robert Layton's *Sibelius* in the Master Musicians series is a satisfactory basic life-and-works (Littlefield paperback), and Layton is also the translator of Erik Tawaststjerna's more ambitious biography — whose first volume, all that is so far available, goes through 1905 and the completion of the Violin Concerto (University of California). Most recorded performances of the concerto seem to go for prettiness or lushness in ways that fail to do real justice to this strong piece: the first recording, the one Jascha Heifetz made in 1935 with Sir Thomas Beecham and the London Philharmonic, is still the most convincing (Seraphim, monaural, with the Tchaikovsky Concerto, the latter conducted by John Barbirolli). Heifetz's later recording with Walter Hendl and the Chicago Symphony is good, too, but it does demonstrate what a difference Beecham made (RCA, in various couplings). Also remarkable is the early Isaac Stern recording with Beecham and the Royal Philharmonic (Odyssey, monaural, with Sibelius's *Scènes historiques*). Of recordings more inclined toward delicacy or lushness, best are Itzhak Perlman's with Erich Leinsdorf and the Boston Symphony (RCA, with the Prokofiev No. 2), and Kyung-Wha Chung's with André Previn and the London Symphony (London, with the Tchaikovsky).

—M.S.

John Warrack's *Tchaikovsky* (Scribners) is a fine basic study, richly illustrated. When David Brown completes his multi-volume study, we will at long last have a first-rate Tchaikovsky biography that gives equal due to the man and the musician; the volume that has appeared so far, *Tchaikovsky: The Early Years (1840-1874)* (Norton), still leaves us more than a decade short of *Manfred*. The symposium volume *The Music of Tchaikovsky*, edited by Gerald Abraham (Norton paperback), has a number of contributions that sneer at the composer (with the attitude of the mid-1940s, when the book first appeared), and Ralph W. Wood's chapter on "Miscellaneous Orchestral Works" is no exception, though he does manage to uncurl his lip long enough to discuss *Manfred* appreciatively. The emotional fervor and dramatic qualities of *Manfred* require real commitment from the conductor if they are to come off successfully in performance. It is perhaps no accident that Russian conductors seem most at home in this music, at least as far as available recordings go. The following three readings are all highly recommended for energy, emotional range, and highly characteristic instrumental color: Vladimir Ashkenazy with the Philharmonia Orchestra (London), Mstislav Rostropovich with the London Philharmonic (Angel; part of a set containing the six numbered symphonies as well), and Yevgeny Svetlanov with the USSR Symphony (Odyssey/Melodiya). André Previn's reading with the London Symphony (Angel) is somewhat magisterial. The old recording by Toscanini with the NBC Symphony Orchestra yields to none in emotional commitment, though the playing is not so smooth as on some recent recordings and there is a cut in the last movement (Victrola, with artificial stereo; a monaural version, with clearer sound, is available as an RCA import).

—S.L.



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## Vladimir Ashkenazy

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Born in Russia in 1937, Vladimir Ashkenazy was quick to demonstrate his talent at the piano. He studied at Moscow's Central Music School, began to gather prizes and awards while still a teenager, and came to the attention of the international concert world as first-prize winner in 1956 at the Queen Elisabeth Competition in Brussels. The late impresario Sol Hurok brought Mr. Ashkenazy to America for the first time in 1958, and, in 1963, during a visit to London with his wife and first son, he chose to remain in the West. The Ashkenazy family now includes five children and home is now Switzer-

land, after many years in Reykjavik, Iceland, Mrs. Ashkenazy's native land.

Mr. Ashkenazy began conducting in 1970 with the Iceland Symphony in Reykjavik and made his first major conducting appearance in February of 1977, leading an all-Tchaikovsky program with the Philharmonia Orchestra of London, thus beginning a long association with that orchestra. He is also a frequent conductor of the English Chamber Orchestra, with which he has toured the United States. Mr. Ashkenazy has appeared as pianist with the Boston Symphony on numerous occasions, and as conductor twice, at Symphony Hall in March 1977 and at Tanglewood in July 1978. He has also been guest conductor in this country with the Philadelphia Orchestra at Robin Hood Dell and the Detroit Symphony at the Meadow Brook Festival.

Mr. Ashkenazy records for London and RCA records. His keyboard discs include the Beethoven, Prokofiev, and Rachmaninoff concertos, and he is both conductor and pianist for Mozart concertos with the Philharmonia Orchestra. As conductor, he has recorded the Tchaikovsky Fifth and *Manfred* symphonies, and the Tchaikovsky Violin Concerto with soloist Boris Belkin. His chamber music recordings include Grammy-winning performances of the Beethoven violin sonatas with his frequent collaborator, Itzhak Perlman.



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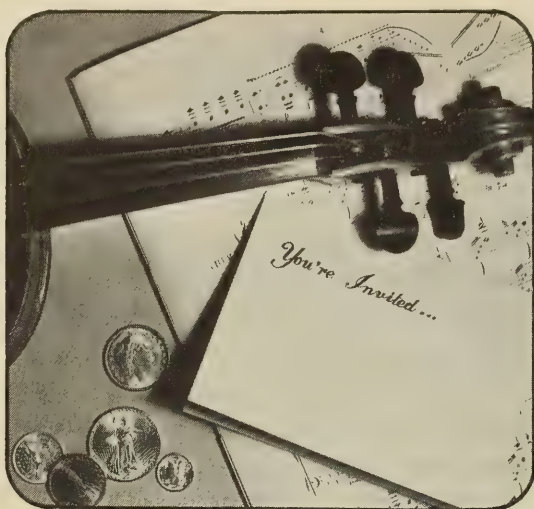


This season Joseph Silverstein celebrates his twenty-fifth anniversary with the Boston Symphony. He joined the Orchestra in 1955 at the age of twenty-three, became Concertmaster in 1962, and was named Assistant Conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award.

Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Jerusalem and Brussels. He appears regularly with the Boston Symphony as soloist, and he conducts the Orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England. He has participated with the Chamber Players in recordings for RCA and Deutsche Grammophon, and he has recorded works of Mrs. H. H. A. Beach and Arthur Foote for New World Records with pianist Gilbert Kalish. He is Chairman of the Faculty of the Berkshire Music Center at Tanglewood and Assistant Professor of Music at Boston University. In the fall of 1976, Mr. Silverstein led the Boston University Symphony Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he is Interim Music Director of the Toledo Symphony.





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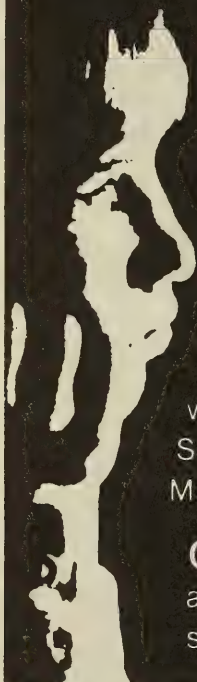


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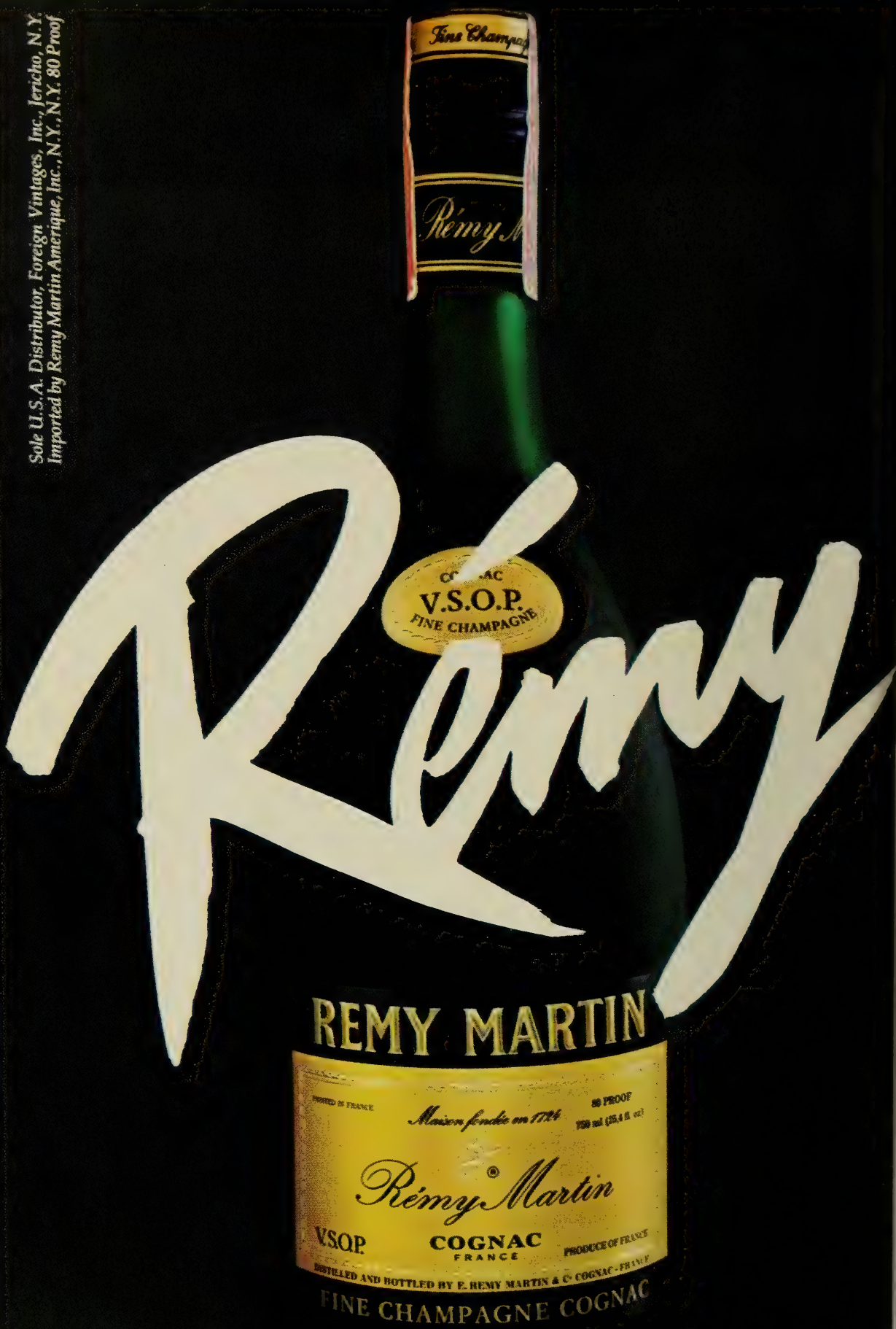
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*Music Director*





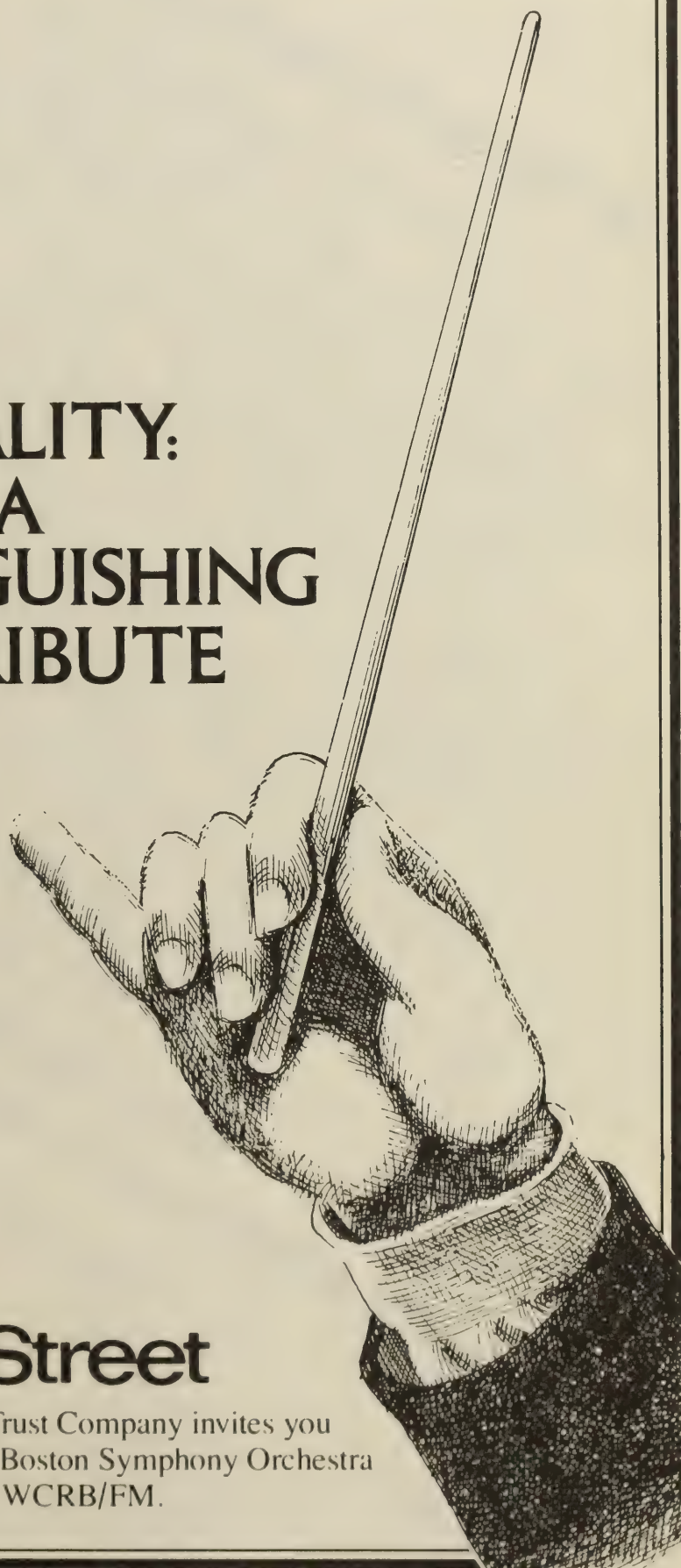
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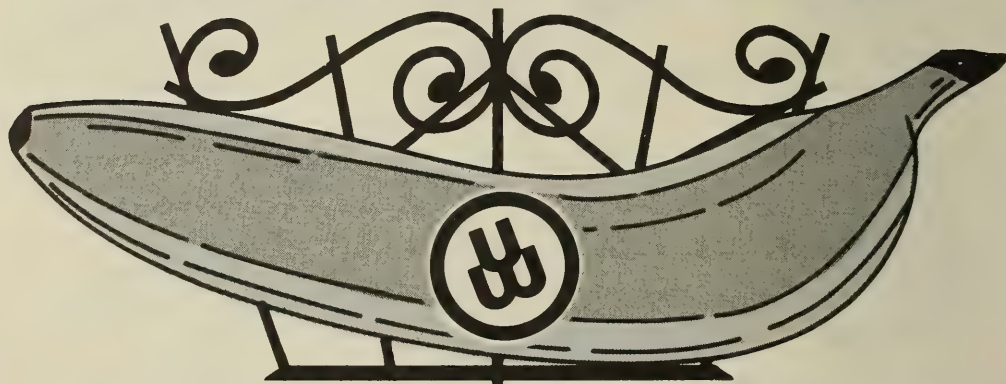
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# BSO

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## **BSO/WCRB Musical Marathon '80**

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"Turn Your Money Into Music" during the tenth BSO/WCRB Musical Marathon, scheduled this year for Friday, Saturday, Sunday, the weekend of 18 April. Once again, Marathon headquarters will be Symphony Hall's Cabot-Cahners Room, and host for the three days of broadcasting will be WCRB's Richard L. Kaye. There'll be a pledge booth and broadcast facility at the Quincy Market Rotunda, a special concert with BSO Music Director Seiji Ozawa and Boston Pops Conductor John Williams—televised live from 6:30-8 pm by WCVB-TV-Channel 5 on Sunday, 20 April—and lots of new "thank-you" premiums in return for your pledges. Again, that's the tenth annual BSO/WCRB Musical Marathon, the weekend of 18-19-20 April.

---

## **Corporate Support for the Marathon**

---

For the first time in the ten-year history of the BSO/WCRB Musical Marathon, two major Boston-based companies—Jordan Marsh and the Stop and Shop Companies, Inc.—will co-sponsor with WCVB-TV-Channel 5 the televised portion of the Marathon. The two companies have contributed a total of \$20,000 toward covering the costs of the joint BSO/Pops concert on Sunday, 20 April; executives from both companies plan to appear on the telecast with BSO Music Director Seiji Ozawa and Pops Conductor John Williams.

---

## **BSO Chamber Preludes and Suppers**

---

The Boston Symphony Orchestra is pleased to announce the continuation of its popular series of chamber music concerts and suppers during the 1980-81 season. Subscribers to Tuesday, Thursday, and Saturday evening BSO concerts can hear orchestra members perform chamber music at 6 pm in the intimate surroundings of the Cabot-Cahners Room, which will open for drinks at 5:15 pm; a light supper is served following the recital, and you'll be seated in plenty of time for the evening's 8 pm BSO concert.

Only 150 seats are available for each Prelude series, so we urge you to place your order when you renew your BSO subscription this spring; the ticket price includes supper. No single tickets will be sold for these concerts, and, again, only subscribers may attend these special events.

---

## **BSO Annual Report 1978-79**

---

The annual report of the Boston Symphony Orchestra for the fiscal year 1978-79 is now available and may be obtained by writing the Symphony Hall Business Office. Please address your request to Annual Report, Business Office, Symphony Hall, Boston, Massachusetts 02115. Copies of the 1977-78 report are also still available.

---

### **Special Tanglewood Festival Chorus Auditions**

---

Perform and record a major choral work with Seiji Ozawa and the Boston Symphony Orchestra in Boston and Carnegie Hall next October! The Tanglewood Festival Chorus needs additional singers in all voice parts for this special event. Auditions will be held on Wednesday, 23 April at the Boston University College of Basic Studies, 871 Commonwealth Avenue, at 6:30 pm. No appointment necessary. For further information, call the Chorus Office at 266-3513.

---

### **"Beat the Drum!"**

---

This year's BSO quilt, handmade by the Duxbury Quilters under the direction of Mrs. C. Russell Eddy, will be raffled off on Tuesday, 15 April. 4,000 raffle tickets at \$1 each are being sold at Friday concerts and are available from a number of BSO Council members; for further information call the Marathon Office at 266-1492, ext. 130. The quilt is 80"x 90" in size and composed of octagons featuring a drum-and-drumsticks pattern.

---

### **Marathon Office at Symphony Hall**

---

Please note that the Marathon Office in Symphony Hall, located on the third floor (second-balcony level) of the hall, is open weekdays from 9 to 5; the telephone number is 266-1492, ext. 130. The office is *not* open during the intermission of any Symphony Hall concerts except those on Friday afternoons.

---

### **Annual Meeting and Luncheon for BSO Friends**

---

This year's meeting and luncheon for BSO Friends will take place on Wednesday, 7 May. Friends who attend will be seated in time for a Symphony Hall rehearsal of the Boston Pops under Conductor John Williams at 11:30 am. Nelson J. Darling, Jr., President of the Trustees of the BSO, will be introduced at the meeting which follows the rehearsal. The luncheon costs \$7.50 for Friends and \$10 for non-Friend guests, and will be served at about 12:30. Invitations will be sent to all current Friends during the first week of April.

---

### **Annual BSO Council Meeting and Luncheon**

---

The BSO Council's Annual Meeting and Luncheon will be held on Tuesday, 27 May at 12 noon in the Cabot-Cahners Room. William Pierce, "the Voice of the BSO," will be the featured speaker. Council members will receive their invitations the second week of May.

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### **Friends Annual Weekend at Tanglewood**

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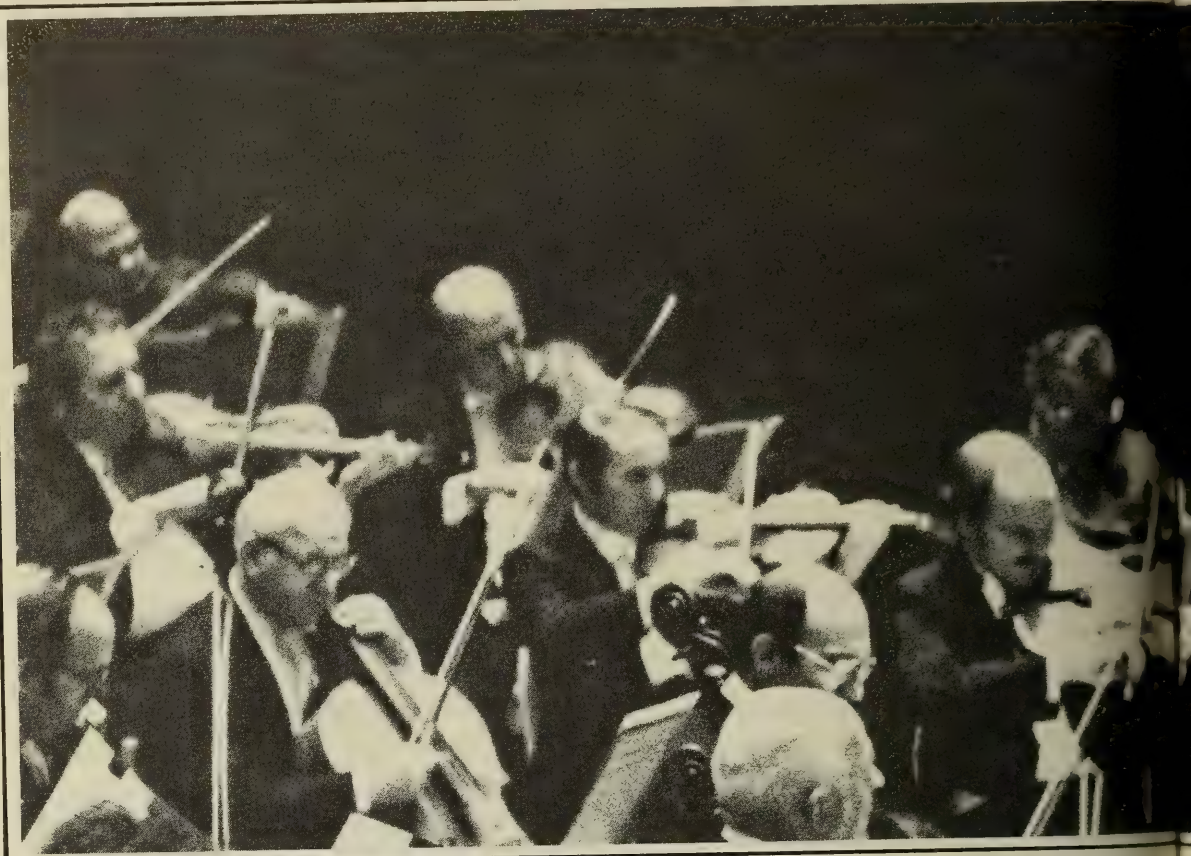
The Friends annual weekend at Tanglewood is scheduled this summer for Friday through Sunday, July 18, 19, 20. For information on this yearly event, phone the Friends Office at 266-1492, ext. 142.

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Photo: Peter Schaaf



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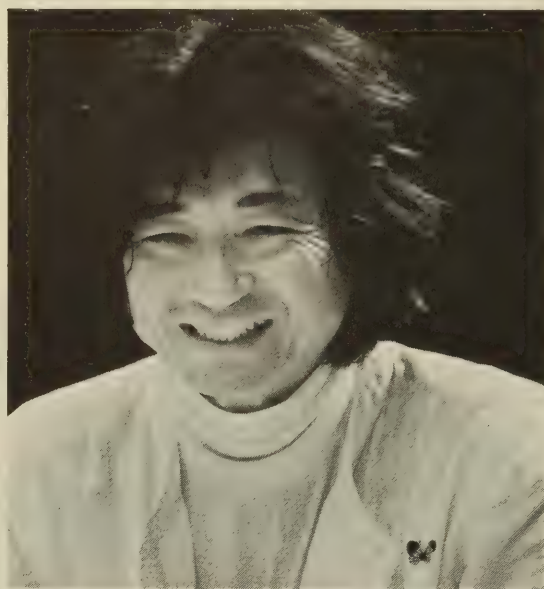
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Bo Youp Hwang

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

*Charlotte and Irving W. Rabb chair*

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

\* Joel Smirnoff

### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

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\* Betty Benthin

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Jules Eskin

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Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E-flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

Rolf Smedvig

*Roger Louis Voisin chair*

Andre Come

### Trombones

Ronald Barron

*J.P. and Mary B. Barger chair*

Norman Bolter

Gordon Hallberg

### Tuba

Chester Schmitz

### Timpani

Everett Firth

*Sylvia Shippen Wells chair*

### Percussion

Charles Smith

Arthur Press

*Assistant Timpani*

Thomas Gauger

Frank Epstein

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Ann Hobson

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\* Participating in a system of rotated seating within each string section.



# Baldwin



Accompanist to  
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Berkshire Music Center and Festival

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**Fernand Gillet**

15 October 1882—8 March 1980

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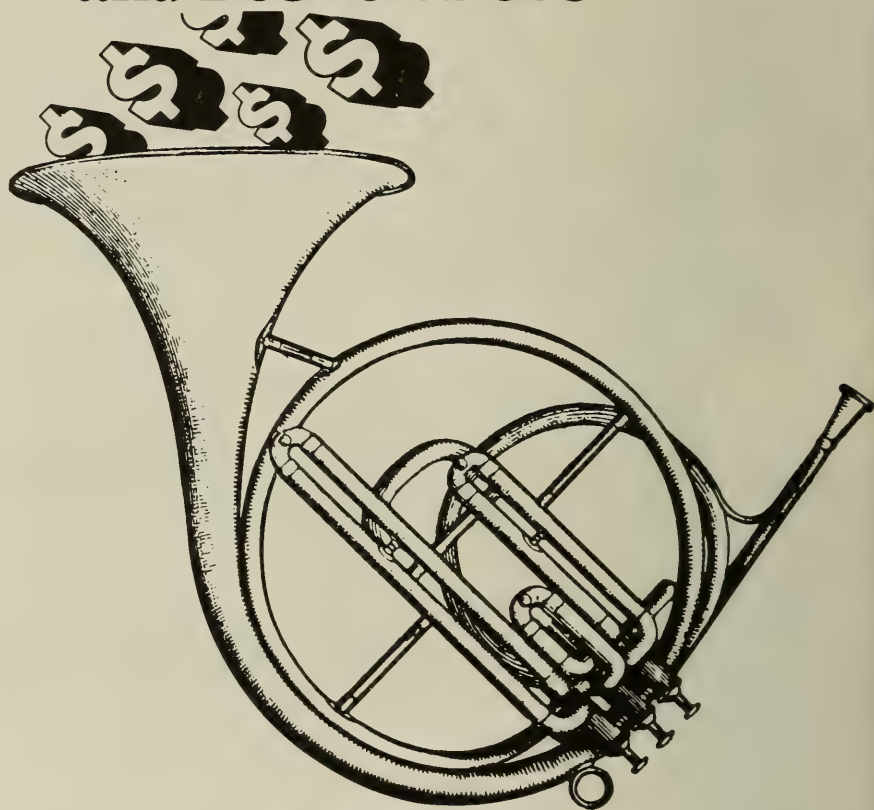


Born in Paris, oboist Fernand Gillet performed with the Lamoureux Orchestra and the Paris Grand Opera before Serge Koussevitzky invited him in 1925 to join the Boston Symphony Orchestra, with which he remained for 21 years. During the course of his 75-year teaching career he served on the faculties of the Berkshire Music Center, the New England Conservatory, and Boston University. The New England Conservatory and the Eastman School of Music presented him with honorary Doctor of Music degrees, and he published several technical methods for oboe in his native France. Mr. Gillet was awarded the *Croix de Guerre* for his service in the French Flying Corps during World War I.



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Ninety-Ninth Season, 1979-80



Friday, 11 April at 2  
Saturday, 12 April at 8

**SEIJI OZAWA** conducting

MENDELSSOHN                      *Elijah*, Opus 70

Part I

INTERMISSION

Part II

- |                           |               |
|---------------------------|---------------|
| SHERRILL MILNES .....     | Elijah        |
| ELLY AMELING .....        | The Widow     |
|                           | An Angel      |
|                           | Soprano Solos |
| GWENDOLYN KILLEBREW ..... | An Angel      |
|                           | Queen Jezebel |
|                           | Alto Solos    |
| NEIL SHICOFF .....        | Obadiah       |
|                           | Ahab          |
|                           | Tenor Solos   |

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor  
BOSTON BOY CHOIR, THEODORE MARIER, director

Ensemble soloists:      Pamela Wolfe, soprano  
                                 Valerie Walters, mezzo-soprano  
                                 Kim Scown, tenor  
                                 S. Mark Aliapoulos, baritone  
                                 Paul Barrientos, baritone

Friday's concert will end about 4:40 and Saturday's about 10:40.  
Deutsche Grammophon, Philips, RCA, and New World records  
Baldwin piano

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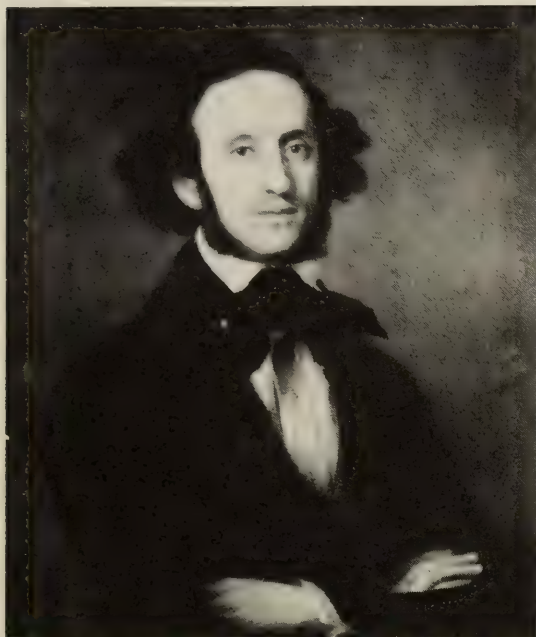
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## Felix Mendelssohn-Bartholdy

### *Elijah*, Opus 70

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Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816.

Mendelssohn planned an oratorio on the subject of *Elijah* as early as August 1836 and began to concern himself with a libretto, which was not completed at that time. The impetus of a commission for a major choral work intended for performance at the 1846 Birmingham Festival revived the project, and he began composing the music late in 1845, finishing it (in some haste) shortly before the first performance in Birmingham, England on 26 August 1846, which he conducted himself. Following that performance, Mendelssohn insisted on making substantial revisions before he would allow publication. He led the first performance of the revised and definitive version in London on 16 April 1847. *Elijah* reached America in a performance at the Broadway Tabernacle, New York on 8 November 1847 (four days after the composer's death), with T.Y. Chubb conducting the Sacred Music Society. Boston heard the oratorio for the first time three months later when the Handel and Haydn Society, under the direction of Charles Edward Horn, performed it at the Melodeon on 12 February 1848; the piece was such a sensation that the society repeated it eight more times before 9 April! The Boston Symphony Orchestra has never performed *Elijah* in Symphony Hall or at Tanglewood, but the orchestra did take part in a performance given in Pittsburgh in May 1889 under the direction of J. P. McCollum with the chorus of the Mozart Club. The soprano soloist on that occasion was Mrs. Georg Henschel, the wife of the BSO's first music director. *Elijah* is scored for soprano, alto, tenor, and bass soloists, solo octet, mixed chorus, and an orchestra consisting of flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, three trombones, tuba (replacing the obsolete ophicleide called for by Mendelssohn), timpani, organ, and strings. The organist at these performances is James Christie.

Mendelssohn had no sooner launched his oratorio *St. Paul* into the world (on 22 May 1836) than he expressed a desire to follow it up with another work in the same genre, but of more dramatic character. He said as much on 12 August of that year in a letter to his lifelong friend Karl Klingemann, a cultivated literary man and member of the Hanoverian diplomatic legation in London, who at this time was helping make the arrangements for a performance of *St. Paul* at Liverpool. Mendelssohn wrote:



But I wish you knew what a far greater favor you would confer upon me if, instead of doing so much for my old oratorio, you would write me a new one; and, by so doing, would stir me up to fresh activity . . . If you would only give all the care and thought you now bestow upon *St. Paul* to an "Elijah" or a "St. Peter" or even an "Og of Bashan"!

Elijah and St. Peter both remained possible subjects for some time; Og of Bashan (one of the pagan kings conquered by the Hebrew armies under Moses; see Deuteronomy 3:1-11) was no doubt a bit of Mendelssohnian whimsy. Og was principally famous for having an enormous bed, nine cubits long and four wide—scarcely enough substance to build an oratorio on.

Klingemann seems to have been cool to the project at the time. In the following February, just over a month before the composer's wedding, Mendelssohn tried again:

Do write for me within the next few weeks the text for a Biblical oratorio, so that I can set to and compose it during next summer. The last time we talked about it I mentioned to you two subjects which I like equally well—"St. Peter" or "Elijah". . . If you do not care for either of these two subjects, then I am willing to take any other—for instance, "Saul." But somehow I think "Elijah," and his going up to heaven in the end, would be a most beautiful subject . . . It ought to be your wedding present to me; it would be the gift I would value most.

But the desired gift did not materialize. In April the composer asked yet again, especially as it seemed unlikely that he would have any opportunity to write an opera at this moment. In fact, the oratorio now seems to be almost a way of suppressing Mendelssohn's desire to write an opera, or a way of overcoming the frustration of not finding a decent libretto and the all too great likelihood that the

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German theaters—in generally poor condition at that time—would mangle an operatic production anyway. Moreover, Mendelssohn discussed the project not with the worthy pastor Julius Schubring, a childhood friend who had already provided assistance with the libretto of *St. Paul*, but with Klingemann, who had written the libretto for his one-act operetta *Die Heimkehr aus der Fremde* (known in English as *Son and Stranger*). His point of departure with Klingemann was not the theological significance of Elijah, but rather the powerful finale that might be created—in short, a conception far more dramatic than religious. But plans for the collaboration were to be shattered by the death of King William IV in June 1837 and the end of Hanoverian rule in England. Klingemann was for a time not even sure whether he would be able to remain there (now that Victoria was ruling) or whether he would have to return to Hanover with the new king, Ernst August, formerly Duke of Cumberland. Diplomatic business in those hectic days prevented any possibility of further work with Mendelssohn.

It was only at this point that Mendelssohn turned to Schubring, who was ultimately to get the credit for being the librettist of *Elijah*, with the notion of working on an oratorio. But at first he tentatively suggested a “St. Peter,” a topic as different as possible from the “Elijah” proposed to Klingemann, a subject of theological significance that would appeal much more strongly to the narrow-minded theologian. Still, the composer was clearly more interested in his Old Testament prophet. He visited London toward the end of August and stayed with Klingemann (as he always did in London); in about two weeks they had roughed out an outline for a substantial part of a dramatic oratorio on the subject



*Karl Klingemann, as drawn by Mendelssohn's  
brother-in-law Wilhelm Hensel*



of *Elijah*, leaning heavily on I Kings 17-19 and II Kings 1-2. When Mendelssohn left for Birmingham on 13 September to direct a performance of *St. Paul*, Klingemann retained the outline with the intention of filling it out in verse and employing some passages in Biblical prose for the full oratorio text. From this point on the London outline plays a vital role in the shaping of *Elijah*. During the winter Mendelssohn wrote repeatedly to Klingemann, asking when he would see some completed texts for the oratorio, but either his friend was too busy to work on it or he had lost interest in the project. He returned the outline to Mendelssohn in May 1838 and took no further part in it.

At this point Mendelssohn finally let Schubring in on *Elijah*, but on a considerably different basis. Since he now had the scenario that he had worked out with Klingemann, the framework of the text was fixed; all he demanded of Schubring was to find appropriate Biblical passages that could be used for arias, choruses, etc., to comment on the dramatic action. Though Schubring was willing to help, he disagreed with the composer's view of the piece. It was, to be sure, "interesting and exciting, but far from uplifting and edifying the listener and filling him with the spirit of devotion." Here was the crux of their difference: the composer wanted to write a dramatic work, and the theologian wanted a piece of church music. To oversimplify somewhat, Mendelssohn wanted to compose a Handel oratorio, and Schubring wanted him to write a Bach Passion.

These two great musical forebears produced large-scale choral works that remained standard models through the 19th century and beyond, though the models were often misunderstood, especially in the case of Handel. Men-



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delssohn certainly knew the work of both composers (he had, in fact, been the one to revive the music of the *St. Matthew Passion* by conducting in 1829 the first performance since Bach's own lifetime). But many writers identified Bach and Handel as the "two great singers of Christ." In other words, their oratorio-like works were considered to be "sacred music," that is, music for the church. That was true enough of Bach, who wrote for the Lutheran liturgy in his Passions, using a text drawn literally from the Bible (with a narrator, or "Evangelist," relating events in the third person, and other singers representing the individual characters, balanced by the insertion of contemplative recitatives, arias, and chorales, to point up the broader theological issues). But it was a quite wrong idea of Handel, whose oratorios were dramatic compositions, intended for performance in the theater (though unstaged), not the church, conceived as a way of avoiding the Lenten ban on operatic performances. Handel's oratorios (such as *Saul*) consisted of singers representing individual characters consistently, just as they would in an opera, without a narrator such as was found in the Bach passions. (In this respect, as in most others, Handel's *Messiah* is utterly atypical of his output, lacking, as it does, individual characters.) The terms used by writers of the time (including Mendelssohn and Schubring) to describe these diametrically different approaches were "epic" for the Bach type, with third-person narration, and "dramatic" for the Handel type, with representation of actual characters, somewhat like an opera sung in concert form.

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Much of Mendelssohn's discussion with his librettists—and much critical discussion of *Elijah* since that time—has hinged on the question of "dramatic" versus "epic" treatment of material. Mendelssohn himself opted for the former: "I am most anxious to do full justice to the *dramatic* element, and, as you say, no epic narrative must be introduced." Schubring could do little to change the first part of the work, which had been quite thoroughly sketched in the London outline, so he began to work on Mendelssohn's ideas for the second part, which was only hazily planned. Differences of opinion soon became apparent, as in Schubring's letter of 1 November 1838, to the following effect:

There are many more passages in *St. Paul* of general interest than there are in this "text" in its present form. Therefore you must carefully consider whether this time you prefer to turn away from Church music (i.e., music which refreshes, consoles) and create a tone-picture after the manner of the "Blocksberg-Cantata" [this is Schubring's sarcastic reference to Mendelssohn's setting of Goethe's "Walpurgis Night" from *Faust*]. If not, we must diligently set to work to keep down the dramatic, and raise the sacred element, and always aim at this.

Clearly they were working in different directions. When the theologian suggested that the ending of the oratorio should bring out Elijah's New Testament significance as a prefiguration of Christ, Mendelssohn was not interested in such theological detail:

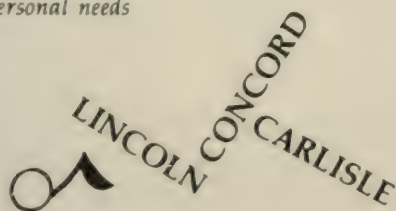
With regard to the dramatic element, there still seems to be a diversity of opinion between us. With a subject like "Elijah" it appears to me that the dramatic element should predominate, as it should in all Old Testament subjects . . . The personages should act and speak as if they were living beings—for Heaven's sake let them not be a musical picture, but a real world, such as you find in every chapter of the Old Testament.

But Schubring went further. On the day before Mendelssohn's thirtieth birthday he sent him felicitations and a suggestion that the oratorio might best conclude with the appearance of Christ to Elijah. Apparently no more progress was to be made along that line; Mendelssohn put the project aside.

There it might have remained for good, but for the fact that six years later the officials of the Birmingham Festival approached Mendelssohn with a commission for a major new work to be performed under his direction in the 1846 festival. After some preliminary discussion, the official commission was dated 26 August 1845, one year to the day before the premiere of *Elijah*. Mendelssohn

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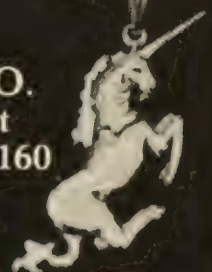
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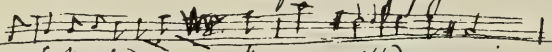
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My dear Sir

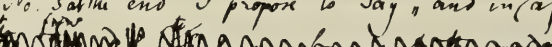
Many, many thanks for your kind letter & for your translation of the 1<sup>st</sup> part of Elijah. I can but write in great haste, else I would try to say more of it to thank you better for all your kindness. But I will do so in person and meanwhile I merely say. I thank you most heartily most sincerely and I hasten to answer your questions.

Those words in the Chorus which you or I may now or hereafter object to, might I hope <sup>still</sup> be altered in pencil or ink in the parts, if already printed; for if an improvement can be made, it must ~~not~~ <sup>now</sup> be omitted because the printing is finished. A little more trouble will be amply repaid by a little improvement! And as for the Solo: Parts they must not be printed at all for the Festival, but only written <sup>only</sup> (copied) and can only be printed together with the P. I. arrangement and after the performance. For then accordingly we have time left then to alter and improve. Pray let Mr. Dutton read all this!

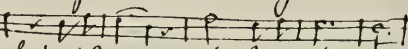
No. 1 I wish to keep this if possible as in <sup>the English</sup> ~~the~~ bible version; therefore I propose

 etc. ~~organ here~~

~~this shall not be done nor can this year, not to be rain~~

No. 5 at the end I propose to say, and in <sup>our</sup> affliction he comforteth us <sup>and to show from</sup> ~~the bible~~  because I prefer to have the word affliction on the g flat.

No. 6 (the time is Andante tranquillo) the 1<sup>st</sup> words are from Jerem. 29, 13 And the following from Job 23, 3 and I wish to keep these last literally "Oh, that I knew (slurred) where I might find him, that (added note, as you also have) I might come even to his seat (or presence perhaps, if the 2 notes shall not be slurred.) And before the 1<sup>st</sup> subject & the 1<sup>st</sup> words return, the notes may be altered thus:

 If with all etc.

The first page from one of Mendelssohn's letters to his translator, William Bartholomew, suggesting changes in the fit of words and music in the English version of "Elijah"; the translator has made his own notes in the margin ("done" and "consult Dr M.").

turned to Schubring again, but now the pastor had relatively little influence on the final form; he simply provided a handy source of Biblical quotations which the composer arranged as best suited his needs.

Only now did Mendelssohn start the actual composition of the music. Thus he wrote in some haste, working out the score for some passages while still settling details of the text for others. He requested that William Bartholomew, his "translator *par excellence*," be commissioned to prepare the English translation of the passages originally taken from Luther's German Bible. The first batch of music, comprising most of Part I, was sent off in May of 1846. A lively correspondence between composer and translator ensued. Mendelssohn was fluent in English and had specific ideas as to how the job should be done. He carefully checked everything Bartholomew did and often made countersuggestions himself. The two basic principles to be followed were: (1) make the musical stress and the naturally stressed syllables of the text correspond; and (2) insofar as possible, consistent with the first rule, retain the wording of the King James version. Through it all, Mendelssohn was a stickler for detail; Bartholomew's job was difficult and, no doubt, thankless (since no one is ever satisfied with a translation), but, in general, he accomplished it very well.

It is perhaps to Bartholomew that Mendelssohn was indebted for the special treatment of the overture. The composer's original plan was to have none at all, but rather to move directly from Elijah's opening curse (in recitative) to the chorus "Help, Lord!" Bartholomew discussed this point with Klingemann and wrote to Mendelssohn that opening with the curse was a good idea. But, he continued:

Then let an Introductory-movement be played, expressive, descriptive of the misery of the famine—for the chorus (I always thought) comes so very quickly and suddenly after the curse, that there seems to elapse no time to produce its results.

Mendelssohn took this advice and wrote for an overture a splendid fugue that starts quietly and builds to a powerful climax at precisely the moment of the choral entrance.

Even while composing the music, Mendelssohn was concerned about the soloists who would sing his notes. He hoped especially that Jenny Lind would be available to sing the soprano part. He was one of the first people to recognize her

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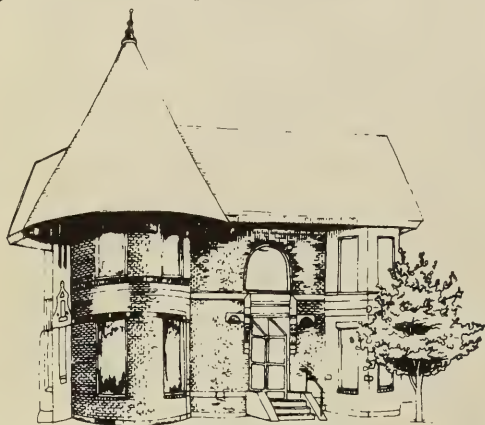
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quality and he had heard her sing frequently during the time he was composing *Elijah*. Though she was just at the beginning of her career, Mendelssohn felt that she was the finest soprano in Europe. Her high F sharp, in particular, he praised for its richness and clarity. Mendelssohn wrote the entire soprano part with Jenny Lind in mind, and it is no surprise that the aria "Hear ye, Israel" and its pendant "Be not afraid" were written in B minor and B major; the dominant note of both keys is F sharp. Mendelssohn began the aria with her "best" note and returned to it frequently.\*

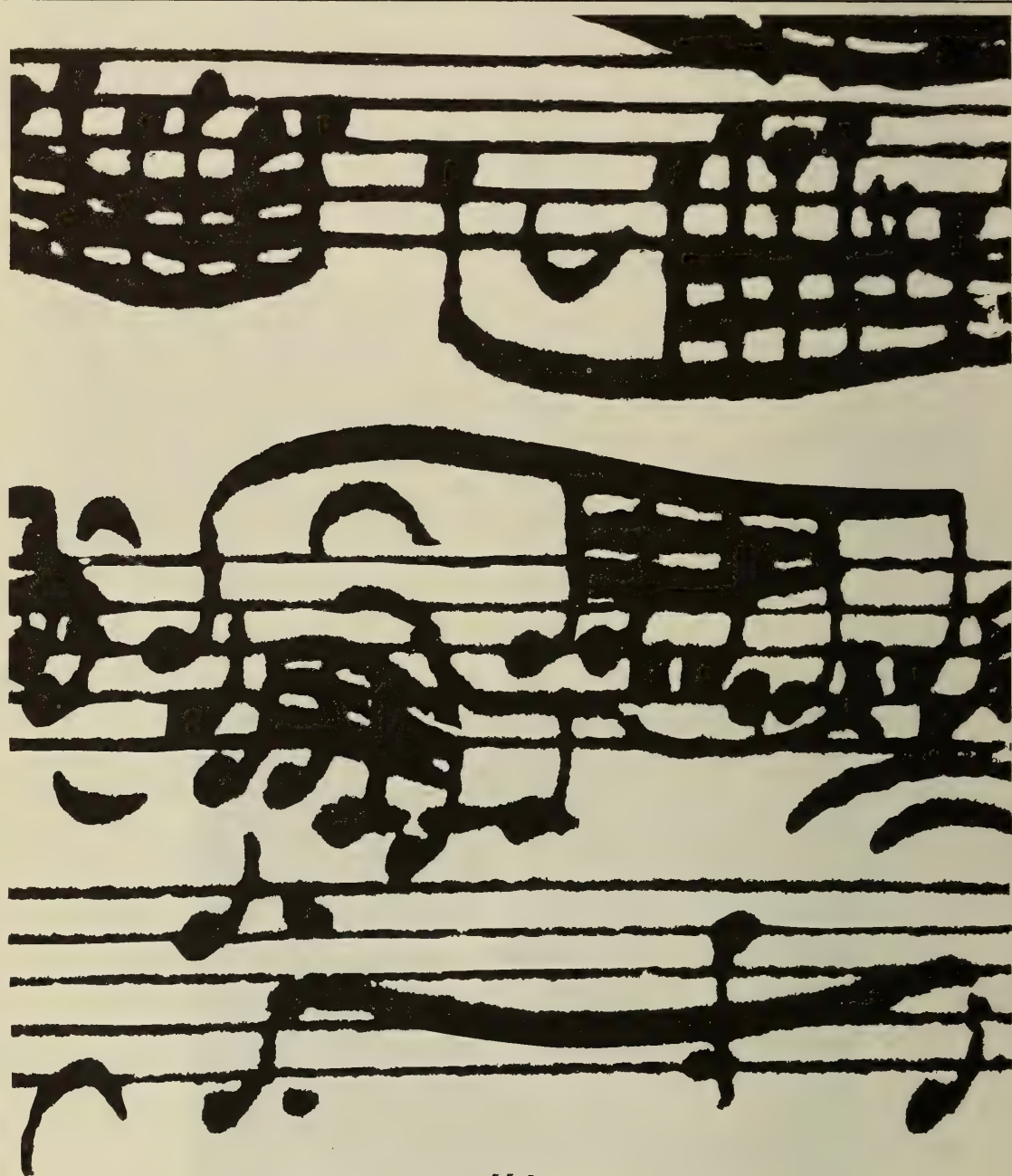
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\*Jenny Lind did not, as it happened, sing in the premiere (she refused to come to England, owing to a dispute with an impresario there), nor did Mendelssohn have a chance to hear her in the role before his death (he was planning to attend a performance, but his final illness intervened). Still she became famous for her singing of this part, and not long after the composer's death she organized a benefit performance, the proceeds of which formed the basis for the endowment of the Mendelssohn Scholarship, which was designed to send talented English musicians for study at Mendelssohn's own school, the Leipzig Conservatory. The first winner of this scholarship was Arthur Sullivan, who earned his reputation in Mendelssohnian cantatas and oratorios and his lasting fame in the very different field of comic opera.



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He was equally concerned about an Elijah, since the role was long and demanding, both in musical technique and dramatic expression. One of the singers Mendelssohn suggested, Joseph Staudigl, was in fact hired for the premiere. Berlioz spoke of this Austrian singer in his *Memoirs*, recalling that he had "a voice as smooth and sumptuous as velvet, at once suave and powerful, with a range of two octaves and two notes (low E to high G). He never forces it, but sings with a calm effortless flow of tone that can fill even a hall as huge as the Riding School [in Vienna] with apparent ease."

The premiere was sensationally successful; eight numbers were encored, including the entire first finale! Staudigl's performance as Elijah was declared majestic (all the more remarkable considering the singer's personal quirk: he was an excellent sightreader and never looked at music to be performed until the last minute; he is reported to have sightread the role of Elijah for the first time at the dress rehearsal!), and the young tenor Charles Lockey, making his debut at the festival, made his reputation as well. The ladies were unsatisfactory. The soprano, in particular, was no Jenny Lind. She sang beautifully, but with no expression at all, and she objected to "Hear ye, Israel" as "not a lady's song." The composer wrote to his brother Paul that the chorus, which numbered 271 (and consisted in the alto section of men singing falsetto, following the custom of the time), had been well trained and sang almost perfectly.

The overwhelming success did not blind the composer to a number of flaws in the work, many of them the result of compromises with Schubring and of the haste in putting together the second half of the piece. Therefore, before allowing publication or further performances, Mendelssohn undertook a complete over-



*Joseph Staudigl, the first "Elijah"*



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haul that left few numbers untouched; several were completely rewritten or replaced. Among the major changes: many recitatives were totally recomposed; the scene of Elijah and the Widow (No. 8) was made more overtly dramatic after Schubring had toned it down; Elijah's prayer "Lord God of Abraham" (No. 14) was completely rewritten; the scene of Elijah with Ahab and of Jezebel with her followers (Nos. 23-24) was recast so completely as to be almost totally new; the fast middle section of Elijah's "It is enough" (No. 26) was thoroughly reworked; a duet for soprano and alto solo to the text "Lift thine eyes" was completely rewritten as an ethereal unaccompanied trio of treble voices (No. 28); the choral recitative "Go return upon thy way" (No. 36) replaced a different recitative (to a different text) for Elijah; and the fugue in the closing chorus, "Lord, our Creator, how excellent thy name is," was totally recomposed using the original fugue subject.

As this (incomplete) list makes apparent, the most substantive changes came in the second half, the part that Schubring had most thoroughly shaped. Mendelssohn exerted more control over the final version. He also discussed the work with Klingemann in some depth while he was in England and reported to him on 6 December of the progress of his revisions:

For several days now I have begun to work again with all my might on *Elijah* and hope to amend the greater part of what bothered me. I have quite completed one of the most difficult parts (the Widow), and I am sure that you will be satisfied with the change, or rather improvement. Elijah has here become more powerful and mysterious; it was the lack of that that bothered me before—but unfortunately I never find out such things until after the fact, when I have improved upon them. I hope, too, to hit upon the true sense of the other passages that we have discussed together. I shall most seriously revise all that did not seem satisfactory; and I hope to see the whole completely finished within a few weeks, so as to be able to start something new. The parts that I have already reworked show me yet again that I am right not to rest until such work is as good as I can possibly make it, even though very few people want to hear or know about such things, and even though they take up a *lot* of time. Yet such passages, if they are really better, make a quite different impression in themselves and on the whole work.

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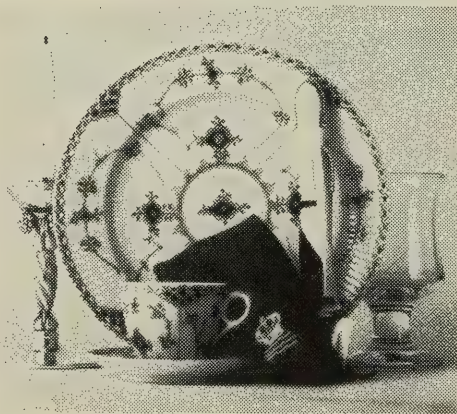
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In the end, then, *Elijah* took its final form more from the Klingemann-Mendelssohn outline, expanded by Mendelssohn with the aid of the scriptural quotations offered by Schubring, which Mendelssohn sometimes rejected outright, ignored silently, or used in a context quite different from the one intended by his collaborator.

There is no doubt that the oratorio undergoes a substantial change in character between Part I and Part II. The first half is overtly dramatic (with a very few inserted contemplative passages, usually for chorus or quartet or double quartet); it is devoid of the kind of narration that Mendelssohn said he didn't want, third person descriptions of the action or a narrator with endless insertions of "he said" or "she said." Thus, Part I follows the Handelian pattern of dramatic oratorio and builds to its natural dramatic climax in moving from the scene of Elijah and the Widow to the contest of the priests of Baal to the miracle of the rain. Part II is entirely different. Very little is in fact enacted; most of it is described either by soloists or by the chorus. The approach is the one that Mendelssohn called "epic"—a style he had specifically rejected at the outset. But he may have fallen back on it out of necessity: how is it possible to present the Lord's appearance in the "still small voice" after tempest, earthquake, and fire in dramatic form? Besides, having produced such a dramatic climax for the end of Part I, where was he to find another for Part II? Surely a change of approach, to narration (in this case, choral narration), is one solution. The difference in approach between the two parts aroused some criticism from 19th-century German critics (echoed by Mendelssohn's recent biographer Eric Werner), based on

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an *a priori* notion of what a *real* oratorio should be: some kind of sacred music. But Mendelssohn never expected *Elijah* to be so considered, though the Victorian, fond of anything drawn from the Bible (and therefore "pure" and "high-minded"), managed to interpret it so. It is more sensible to recognize that *Elijah* is "dramatic" just as long as it can be, and then, of necessity, it becomes "epic." The effectiveness of the "epic" scenes (the tempest and fire followed by the Lord's epiphany in the "still small voice"; the fiery chariot that takes Elijah to heaven) have never, in any case, been denied.

The response to the revised version was, if anything, even more overwhelming than the premiere. *Elijah* was given in London under Mendelssohn's direction three times in April 1847. Queen Victoria and Prince Albert attended one of the performances, and the following day Albert sent the composer a copy of the program on which he had written the following note:

To the Noble Artist who, surrounded by the Baal-worship of debased Art, has been able, by his genius and science, to preserve faithfully, like another Elijah, the worship of true art, and once more to accustom our ear, amid the whirl of empty, frivolous sounds, to the pure tones of sympathetic feeling and legitimate harmony: to the Great Master, who makes us conscious of the unity of his conception, through the whole maze of his creation, from the soft whisperings to the mighty raging of the elements.

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Albert

Buckingham Palace, April 24, 1847

Rather than looking back at Mendelssohn's forebears in oratorio composition, it is worth looking ahead to his disciples. No 19th-century work outshone *Elijah* in popularity in England or America; it was ranked second only to *Messiah*. Naturally it inspired imitations. Mendelssohn's dramatic approach was pursued by many second-rate composers (to supply a seemingly inexhaustible cantata and oratorio market) and by major composers as well. Most of the imitations are now (deservedly) forgotten. But even such original and important works as Elgar's *Dream of Gerontius* seem close in spirit (but not in musical style) to *Elijah*; Elgar might never have undertaken it without Mendelssohn's example and the tradition of dramatic oratorios that *Elijah* started. In England and America Mendelssohn's example influenced both musical style and dramatic plan. Two

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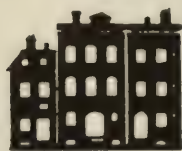
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examples—one English and one American—out of dozens may suffice: Arthur Sullivan, who, though too young to have known Mendelssohn personally, was certainly a “disciple” in his musical style and composed a number of cantatas and oratorios in the favored mold; the largest and most successful of these, *The Golden Legend*, recalls *Elijah* in dramatic construction, orchestration, vocal part-writing, and melodic style. It was among the most popular of English oratorios until replaced by the more original works of Elgar. And in Boston, George W. Chadwick wrote a Biblical oratorio on the Apocryphal subject of Judith and Holofernes for performance at the 1901 Worcester Festival (at which the orchestra, billed as the “Boston Festival Orchestra,” really consisted of members of the BSO assembled by then-concertmaster Franz Kneisel). Though Chadwick’s musical style goes beyond Mendelssohn and shows some influence from Schumann and Brahms, a trace of Wagner, and a plot suggesting the influence of Saint-Saëns’s *Samson et Dalila*, the basic approach is still Mendelssohnian; he even uses effects clearly borrowed from *Elijah*, such as the choral recitative that ends the opening chorus.

Turning to *Elijah* in its own right, and in its finished form, the work can best be considered by following the sequence of “scenes” in the dramatic sense, some of

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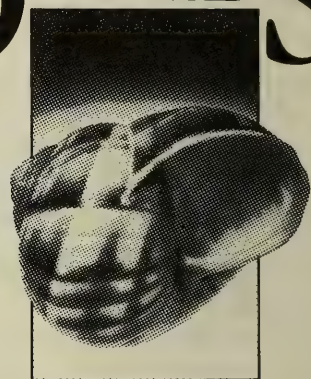
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which also contain reflective commentary. (Mendelssohn did not label his two parts "Acts," as Handel had done, because that would have smacked too much of the theater, which was always suspect to proper Victorians.) The very beginning, Elijah delivering in thundering recitative God's curse on the sinful Israelites, and prophesying three years of drought, is original and powerful. The fugal overture then suggests the passage of time and builds the intensity up to the choral outburst "Help, Lord!" Elijah's follower, Obadiah, exhorts the people to repentance, but without avail. Elijah himself, in attempting to avoid the evil King Ahab, takes refuge with a widow; while he is there, her son dies, and Elijah revives the boy. The second scene concerns the competition of Elijah with the priests of Baal on Mt. Carmel. Baal's priests begin rather smugly calling for the fire from heaven but become increasingly agitated as Elijah mocks them, echoing the melody of their final words ("Hear us!") with his "Call him louder," which is further echoed and harmonically twisted by the satirical woodwinds. Finally the priests are desperate and no answer is forthcoming. Elijah, in his turn, utters a lyrical prayer (followed by the nearest thing to a Bach-style chorale in the oratorio, "Cast thy burden upon the Lord"), and then asks but once for the fires to descend on the altar, which they do in a colorful orchestral picture (appropriately

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
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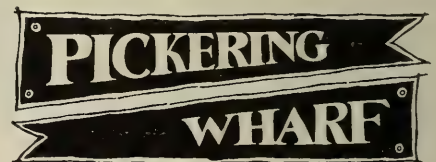
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marked "Allegro con fuoco"! The final "scene" of Part I is the summoning of the rain and chorus of jubilation for the end of the drought.

At the opening of Part II (following the exhortation of the soprano and chorus, "Be not afraid"), the first "scene" is still dramatic in conception. Elijah addresses Ahab in a short recitative; Queen Jezebel, in ensuing recitative, rouses her companions to seek out Elijah that he might be executed. Warned by Obadiah, Elijah escapes by journeying into the wilderness. This "scene" begins in Mendelssohn's "dramatic" style, with Elijah's aria of resignation ("It is enough"), but gradually the contemplative numbers and the descriptive choruses turn it into the "epic" style that predominates to the end. When Elijah is psychologically at low ebb, the angel warns him to be prepared for the Lord's revelation. The wonderful choral-orchestral panorama that follows, opening in E minor, describes tempest, earthquake, and fire, finally resolving to a magical E major to describe the hush that attends God's approach. Heartened, Elijah returns to his work, but the rest of the story is summarized briefly in the chorus that describes his ascent to heaven in a fiery chariot. As the actual story of Elijah is finished, the remainder of the oratorio (influenced by Schubring's plan) includes a hint of the coming of Christ and closes with a festive D major fugue, a bright conclusion to the D minor curse that opened the proceedings.

The Victorians liked *Elijah* because it was well-mannered, not too extravagant; and the view of religion presented there was as cozy and comfortable as a well-stuffed easy chair in a Victorian parlor. Obadiah often sounds as if he has just stepped out of such a parlor (is it any wonder that the people do not follow his call to repentance?). The general ease with which Mendelssohn's choruses and quartets uttered high-minded thoughts in sweet, ingratiating harmonies and smooth part-writing attracted almost everyone. The sweet religiosity of *Elijah* sounds most dated today. But the dramatic scenes, unusual as they are for Mendelssohn, and the technical mastery remain. The sheer singability of the vocal parts, the color of the orchestration, the effectively planned climaxes, the variety of the whole—all these keep *Elijah* with us just as they did a century ago.

—Steven Ledbetter

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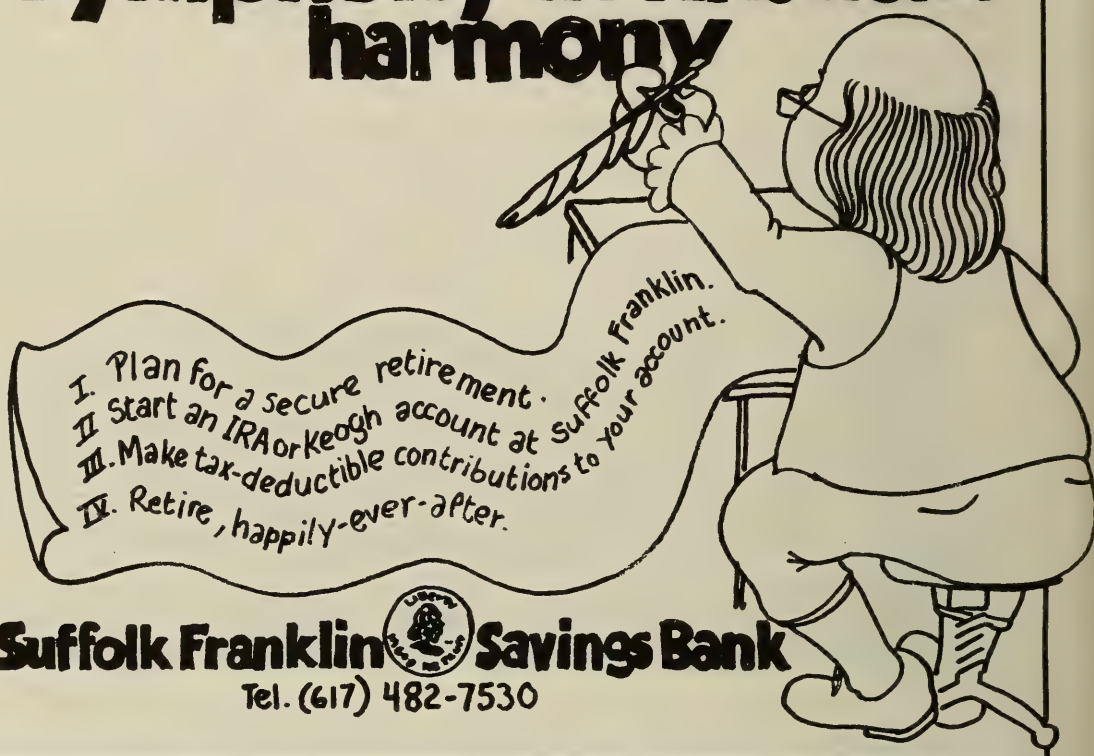
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## More...

Philip Radcliffe's brief *Mendelssohn* in the Master Musicians series (Littlefield paperback) is a good basic guide. The fullest recent biography is Eric Werner's *Mendelssohn: A New Image of the Composer and his Age* (Greenwood), especially good on the background, not so revealing for the music. Jack Werner's study *Mendelssohn's "Elijah": A Historic and Analytical Guide to the Oratorio* (Chappell) is full of information. Some older useful materials can be found in a large music library: F. G. Edwards, *The History of Mendelssohn's Oratorio "Elijah"* (1896; written for the 50th anniversary of the first performance); Joseph Bennett, "Elijah: A Comparison of the Original and Revised Scores" in the *Musical Times* (printed in monthly installments between October 1882 and March 1883; it contains extended excerpts of the original version). Finally, for readers with German, Arno Forchert's article on the text of *Elijah* in *Das Problem Mendelssohn*, edited by Carl Dahlhaus (Bosse Verlag), is a fundamental contribution to understanding Mendelssohn's intentions.

The very best recording of *Elijah* that I have ever heard is sung in German and not available in this country except as an import: Wolfgang Sawallisch conducting the forces of the Leipzig Gewandhaus with soloists Elly Ameling, Annelies Burmeister, Peter Schreier, and Theo Adam (Philips). The most satisfying of the easily available recordings (and it is a very good one) is led by Rafael Frühbeck de Burgos, with the New Philharmonia Orchestra and Chorus and soloists Gwyneth Jones, Janet Baker, Nicolai Gedda, and Dietrich Fischer-Dieskau. The choral singing is clear and dramatic, the soloists are all fine (though Fischer-Dieskau's German accent takes a little getting used to), and the whole is dramatically conceived.

—S.L.



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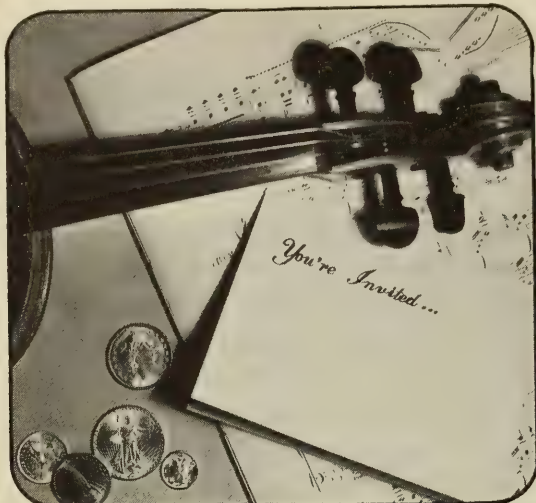
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## PART I

### Introduction

ELIJAH

As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

(1 KINGS 17:1)

### Overture

#### 1. Chorus and Recitative

THE PEOPLE

Help, Lord! wilt Thou quite destroy us? The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

(JEREMIAH 8:19,20)

CHORUS

The deep affords no water, and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth; the infant children ask for bread, and there is no one breaketh it to feed them!

(1 KINGS 17:7; LAMENTATIONS 4:4)

#### 2. Duet with Chorus

THE PEOPLE

Lord! bow Thine ear to our prayer!

SOPRANO AND ALTO

Zion spreadeth her hands for aid, and there is neither help nor comfort.

(PSALM 86:1; LAMENTATIONS 1:17)

#### 3. Recitative

OBADIAH

Ye people, rend your hearts, and not your garments; for your transgressions the prophet Elijah hath sealed the heavens through the word of God. I therefore say to you: "Forsake your idols, return to God; for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil."

(JOEL 2:12,13)

#### 4. Aria

OBADIAH

"If with all your hearts ye truly seek me, ye shall ever surely find me." Thus saith our God. Oh! that I knew where I might find Him, that I might even come before His presence.

(DEUTERONOMY 4:29; JOB 23:3)

Please turn the page quietly.



## 5. Chorus

THE PEOPLE

Yet doth the Lord see it not. He mocketh at us; His curse hath fallen down upon us; His wrath will pursue us, till He destroy us! For He, the Lord our God, He is a jealous God, and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him. His mercies on thousands fall — fall on all them that love Him, and keep His commandments.

(DEUTERONOMY 28:22; EXODUS 20:5,6)

## 6. Recitative

AN ANGEL (ALTO)

Elijah! Get thee hence, Elijah, depart and turn thee eastward; thither hide thee by Cherith's brook. There shalt thou drink its waters, and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

(1 KINGS 17:3,4)

## 7. Double Quartet and Recitative

CHORUS

For He shall give His angels charge over thee: that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

(PSALM 91:11,12)

AN ANGEL (ALTO)

Now Cherith's brook is dried up, Elijah, arise and depart, and get thee to Zarepath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth.

(1 KINGS 17:7,9,14)

## 8. Recitative, Aria, and Duet

THE WIDOW

What have I to do with thee, O man of God? Art thou come to me to call my sin unto remembrance? To slay my son art thou come hither? Help me, man of God, my son is sick! And his sickness is so sore that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper! Help my son! There is no breath left in him!

ELIJAH

Give me thy son. Turn unto her, O Lord my God, oh, turn in mercy; in mercy help this widow's son! For Thou art gracious, and full of compassion, and plentiful in mercy and truth. Lord, my God, let the spirit of this child return, that he again may live!

THE WIDOW

Wilt thou show wonders to the dead? There is no breath in him!

ELIJAH

Lord, my God, let the spirit of this child return, that he again may live!

THE WIDOW

Shall the dead arise and praise thee?

ELIJAH

Lord, my God, oh, let the spirit of this child return, that he again may live!

THE WIDOW

The Lord hath heard thy prayer, the soul of my son reviveth!

ELIJAH

Now behold, thy son liveth.

THE WIDOW

Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord for all His benefits to me?

ELIJAH AND THE WIDOW

Thou shalt love the Lord thy God, love Him with all thine heart, and with all thy soul, and with all thy might. Oh, blessed are they who fear Him!

*(1 KINGS 17:17-19, 21-24; JOB 10:15;  
PSALMS 38:6, 6:6, 10:14, 86:15, 16, 88:10, 116:12, 128:1;  
DEUTERONOMY 6:5)*

**9. Chorus**

Blessed are the men who fear Him: they ever walk in the ways of peace.  
Through darkness riseth light to the upright. He is gracious, compassionate: He is righteous.

*(PSALMS 128:1, 112:1,4)*

**10. Recitative**

ELIJAH

As God the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab; and the Lord will then send rain again upon the earth.

AHAB

Art thou Elijah? Art thou he that troubleth Israel?

**Please turn the page quietly.**



THE PEOPLE

Thou art Elijah, he that troubleth Israel!

ELIJAH

I never troubled Israel's peace; it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands, and thou hast followed Baalim! Now send and gather to me the whole of Israel unto Mount Carmel; there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose god is the Lord.

THE PEOPLE

And then we shall see whose god is God.

ELIJAH

Rise then, ye priests of Baal; select and slay a bullock, and put no fire under it; uplift your voices, and call the god ye worship; and I then will call on the Lord Jehovah: and the god who by fire shall answer, let him be God.

THE PEOPLE

Yea, and the god who by fire shall answer, let him be God.

ELIJAH

Call first upon your god; your numbers are many. I, even I only remain one prophet of the Lord! Invoke your forest gods and mountain deities.

(1 KINGS 18:1,15,17-19,22-25)

## 11. Chorus

PRIESTS OF BAAL

Baal, we cry to thee; hear and answer us! Heed the sacrifice we offer! Baal, oh, hear us, and answer us! Hear us, Baal! Hear, mighty god! Baal, oh, answer us! Baal, let thy flames fall and extirpate the foe! Baal, oh, hear us!

## 12. Recitative and Chorus

ELIJAH

Call him louder, for he is a god! He talketh, or he is pursuing, or he is in a journey; or, peradventure, he sleepeth; so awaken him: call him louder.

PRIESTS OF BAAL

Hear our cry, O Baal! Now arise! Wherefore slumber?

### 13. Recitative and Chorus

ELIJAH

Call him louder! He heareth not. With knives and lancets cut yourselves after your manner; leap upon the altar ye have made: call him and prophesy! Not a voice will answer you: none will listen, none heed you.

PRIESTS OF BAAL

Baal! Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

*(I KINGS 18:26-29)*

### 14. Recitative and Aria

ELIJAH

Draw near, all ye people, come to me! Lord God of Abraham, Isaac and Israel, this day let it be known that Thou art God, and I am Thy servant! Oh, show to all this people that I have done these things according to Thy word! Oh, hear me, Lord, and answer me, and show this people that Thou art Lord God, and let their hearts again be turned!

*(I KINGS 18:30,36,37)*

### 15. Quartet

SOLOISTS

Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall: He is at thy right hand. Thy mercy, Lord, is great, and far above the heavens. Let none be made ashamed that wait upon Thee.

*(PSALMS 55:22, 16:8, 108:4, 25:3)*

### 16. Recitative and Chorus

ELIJAH

O Thou, who makest Thine angels spirits; Thou, whose ministers are flaming fires, let them now descend!

*(PSALM 104:4)*

THE PEOPLE

The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall! The Lord is God: O Israel, hear! Our God is one Lord; and we will have no other gods before the Lord!

*(I KINGS 18:38,39; DEUTERONOMY 5:7, 6:4)*

Please turn the page quietly.



ELIJAH

Take all the prophets of Baal, and let not one of them escape you; bring them down to Kishon's brook, and there let them be slain.

THE PEOPLE

Take all the prophets of Baal, and let not one of them escape us; bring all, and slay them!

(1 KINGS 18:40)

### 17. Aria

ELIJAH

Is not His word like a fire, and like a hammer that breaketh the rock into pieces? For God is angry with the wicked every day; and if the wicked turn not, the Lord will whet His sword; and He hath bent His bow, and made it ready.

(JEREMIAH 23:29; PSALM 7:11,12)

### 18. Arioso

ALTO

Woe unto them who forsake Him! Destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed, yet they have spoken falsely against Him, even from Him have they fled.

(HOSEA 7:13)

### 19. Recitative

OBADIAH

O man of God, help thy people! Among the idols of the Gentiles, are there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

ELIJAH

O Lord, Thou hast overthrown Thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of Thy people; open the heavens and send us relief; help, help Thy servant now, O God!

THE PEOPLE

Open the heavens and send us relief: help, help Thy servant now, O God!

ELIJAH

Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

THE YOUTH

There is nothing. The heavens are as brass, they are as brass above me.

ELIJAH

When the heavens are closed up because they have sinned against Thee, yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them, then hear from heaven, and forgive the sin! Help, send Thy servant help, O God!

THE PEOPLE

Then hear from heaven, and forgive the sin. Help, send Thy servant help, O Lord!

ELIJAH

Go up again, and still look toward the sea.

THE YOUTH

There is nothing. The earth is as iron under me!

ELIJAH

Hearest thou no sound of rain? Seest thou nothing arise from the deep?

THE YOUTH

No; there is nothing.

ELIJAH

Have respect to the prayer of Thy servant, O Lord, my God! Unto Thee I will cry, Lord, my rock; be not silent to me, and Thy great mercies remember, Lord!

THE YOUTH

Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder!

THE PEOPLE

Thanks be to God, for all His mercies!

ELIJAH

Thanks be to God, for He is gracious, and His mercy endureth for evermore!

## 20. Chorus

THE PEOPLE

Thanks be to God! He laveth the thirsty land! The waters gather, they rush along; they are lifting their voices! The stormy billows are high, their fury is mighty. But the Lord is above them, and almighty!

(JEREMIAH 14:22, II CHRONICLES 6:19,26,27;  
DEUTERONOMY 28:23; PSALMS 28:1, 106:1, 93:3-4;  
I KINGS 18:43-45)

—INTERMISSION—



## PART II

### 21. Aria

SOPRANO

Hear ye, Israel; hear what the Lord speaketh: "Oh, hadst thou heeded my commandments!" Who hath believed our report? To whom is the arm of the Lord revealed? Thus saith the Lord, the Redeemer of Israel, and His Holy One, to him oppressed by tyrants; thus saith the Lord: "I am He that comforteth; be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy maker, who hath stretched forth the heavens and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee."

(ISAIAH 48:1,18, 53:1, 49:7, 41:10, 51:12,13)

### 22. Chorus

"Be not afraid," saith God the Lord. "Be not afraid! Thy help is near." God, the Lord thy God, saith unto thee, "Be not afraid!" Though thousands languish and fall beside thee, and tens of thousands around thee perish, yet still it shall not come nigh thee.

(ISAIAH 41:10; PSALM 91:7)

### 23. Recitative

ELIJAH

The Lord hath exalted thee from among the people, and o'er His people Israel hath made thee king. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee, as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous, and also taken possession. And the Lord shall smite all Israel; as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

(1 KINGS 14:7,9,15, 16:30-33)

QUEEN JEZEBEL

Have ye not heard he hath prophesied against all Israel?

CHORUS

We heard it with our ears.

QUEEN JEZEBEL

Hath he not prophesied also against the king of Israel?

CHORUS

We heard it with our ears.

QUEEN JEZEBEL

And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel, while Elijah's power is greater than the king's? The gods do so to me, and more, if, by tomorrow about this time, I make not his life as the life of one of them whom he hath sacrificed at the brook of Kishon!

CHORUS

He shall perish!

QUEEN JEZEBEL

Hath he not destroyed Baal's prophets?

CHORUS

He shall perish!

QUEEN JEZEBEL

Yea, by sword he destroyed them all!

CHORUS

He destroyed them all!

QUEEN JEZEBEL

He also closed the heavens!

CHORUS

He also closed the heavens!

QUEEN JEZEBEL

And called down a famine upon the land.

CHORUS

And called down a famine upon the land.

QUEEN JEZEBEL

So go ye forth and seize Elijah, for he is worthy to die; slaughter him! Do unto him as he hath done!

**24. Chorus**

Woe to him, he shall perish; he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth; seize on him! He shall die!

*(JEREMIAH 26:9,11; 1 KINGS 18:10, 21:7; ECCLESIASTICUS 48:2,3)*

**Please turn the page quietly.**



## 25. Recitative

OBADIAH

Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps, that they may seize thee, that they may slay thee. Arise, then, and hasten for thy life, to the wilderness journey. The Lord thy God doth go with thee; He will not fail thee, He will not forsake thee. Now begone, and bless me also.

ELIJAH

Though stricken, they have not grieved! Tarry here, my servant; the Lord be with thee. I journey hence to the wilderness.

(II KINGS 1:1,3; JEREMIAH 5:3, 26:11;

PSALM 59:3; I KINGS 19:3,4;

DEUTERONOMY 31:6; EXODUS 12:32; I SAMUEL 17:37)

## 26. Aria

ELIJAH

It is enough; O Lord, now take away my life, for I am not better than my fathers! I desire to live no longer; now let me die, for my days are but vanity! I have been very jealous for the Lord God of Hosts! For the children of Israel have broken Thy covenant and thrown down Thine altars and slain all Thy prophets, slain them with the sword; and I, even I, only am left, and they seek my life to take it away.

(JOB 7:16; I KINGS 19:4,10)

## 27. Recitative

TENOR

See, now he sleepeth beneath a juniper tree in the wilderness; and there the angels of the Lord encamp round about all them that fear Him.

(I KINGS 19:5; PSALM 34:7)

## 28. Chorus

BOY CHOIR

Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the maker of heaven and earth. He hath said, "Thy foot shall not be moved; thy keeper will never slumber."

(PSALM 121:1-3)

## 29. Chorus

ANGELS

He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

(PSALMS 121:4, 138:7)

### 30. Recitative

AN ANGEL (ALTO)

Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go to Horeb, the mount of God.

(I KINGS 19:7,8)

ELIJAH

O Lord, I have labored in vain. Yea, I have spent my strength for naught! Oh, that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works! O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts, that they do not fear Thee? Oh, that I now might die!

(ISAIAH 49:4, 64:1,2, 63:17; I KINGS 19:4)

### 31. Aria

AN ANGEL (ALTO)

O rest in the Lord; wait patiently for Him, and He shall give thee thy heart's desires. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil doers.

(PSALM 37:1,4,7)

### 32. Chorus

He that shall endure to the end shall be saved.

(MATTHEW 24:13)

### 33. Recitative

ELIJAH

Night falleth round me, O Lord! Be Thou not far from me! Hide not Thy face, O Lord, from me; my soul is thirsting for Thee, as a thirsty land.

AN ANGEL (SOPRANO)

Arise, now! Get thee without. Stand on the mount before the Lord; for there His glory will appear and shine on thee! Thy face must be veiled, for He draweth near.

(PSALM 143:6,7; I KINGS 19:11,13)

Please turn the page quietly.



### 34. Chorus

Behold! God the Lord passed by! And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord; but yet the Lord was not in the tempest. Behold! God the Lord passed by! And the sea was upheaved, and the earth was shaken; but yet the Lord was not in the earthquake. And after the earthquake there came a fire; but yet the Lord was not in the fire. And after the fire there came a still small voice; and in that still voice, onward came the Lord.

(I KINGS 19:11,12)

### 35. Recitative and Chorus

ALTO, QUARTET, AND CHORUS

Above Him stood the Seraphim, and one cried to another: "Holy, holy, holy is God the Lord—the Lord Sabaoth! Now His glory hath filled all the earth."

(ISAIAH 6:2,3)

### 36. Chorus and Recitative

CHORUS

"Go, return upon thy way!" For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal. "Go, return upon thy way." Thus the Lord commandeth.

(I KINGS 19:15,18)

ELIJAH

I go on my way in the strength of the Lord. For Thou art my Lord, and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

(PSALMS 71:16, 16:9)

### 37. Arioso

ELIJAH

For the mountains shall depart, and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant or Thy peace be removed.

(ISAIAH 54:10)

### 38. Chorus

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai and heard the judgments of the future; and in Horeb, its vengeance. And when the Lord would take him away to heaven, lo! there came a fiery chariot, with fiery horses; and he went by a whirlwind to heaven.

(ECCLESIASTICUS 48:1,6,7; II KINGS 2:1,11)

### 39. Aria

TENOR

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

(MATTHEW 13:43; ISAIAH 51:11)

### 40. Recitative

SOPRANO

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers, lest the Lord shall come and smite the earth with a curse.

(MALACHI 4:5,6)

### 41. Chorus

But the Lord, from the north, hath raised one, who, from the rising of the sun, shall call upon His name and come on princes. "Behold, my servant and mine elect, in whom my soul delighteth! On him the spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord." Thus saith the Lord: "I have raised one from the north, who, from the rising, on my name shall call."

(ISAIAH 41:25, 42:1, 11:2)

### 42. Quartet

SOLOISTS

O come, everyone that thirsteth, O come to the waters, O come unto Him. O hear, and your souls shall live for ever.

(ISAIAH 55:1,3)

### 43. Chorus

And then shall your light break forth as the light of morning breaketh, and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you. Lord, our Creator, how excellent Thy name is in all the nations! Thou fillest heaven with Thy glory. Amen.

(ISAIAH 58:8, PSALM 8:1)






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## Sherrill Milnes

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Acclaimed throughout the world, American baritone Sherrill Milnes sings in every important opera house, with virtually every orchestra, and in solo recitals in major music centers everywhere. He is a leading baritone with the Metropolitan Opera, La Scala, the Royal Opera House at Covent Garden, the Vienna Staatsoper, the Chicago Lyric Opera, and the opera companies of Paris, San Francisco, Berlin, Hamburg, and Salzburg, and he makes frequent appearances at the Hollywood Bowl, Ravinia, Tanglewood, Wolf Trap, and Ambler festivals. A prolific recording artist, he has been engaged by every

major record company and may be heard on more than fifty major recordings encompassing all areas of the vocal repertory. He has recorded and performed with conductors including Abbado, Böhm, Giulini, Kleiber, Leinsdorf, Levine, Maazel, Mehta, Muti, Ozawa, and Solti; his recordings have won the Grand Prix du Disque, the NARAS and Edison awards, and numerous Grammys.

Mr. Milnes is the product of a mid-west farm in Downers Grove, Illinois, and his career is strictly American-made. His debut in a large opera house was with the Baltimore Civic Opera in 1961. He became an overnight star with his Metropolitan Opera debut in December 1965, and he has followed that debut performance in *Faust* with one triumph after another, opening the present Met season with Iago in *Otello*, telecast live nationwide. Mr. Milnes's previous Boston Symphony appearances have included the Brahms *German Requiem*, Verdi's *Otello*, and Beethoven's Ninth under Erich Leinsdorf, Carl Orff's *Carmina Burana* under Seiji Ozawa, Beethoven's *Missa Solemnis* under Leonard Bernstein, and, most recently, an Ozawa-led Beethoven Ninth at Tanglewood in 1974.



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## Elly Ameling

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Knighted by her native government for her services to music, soprano Elly Ameling is universally admired as one of the world's foremost female lieder singers. Born in Rotterdam, The Netherlands, Ms. Ameling studied in her native country and also with Pierre Bernac, with whom she studied the French art song in Paris. Her career began when she was awarded first prize at the Concours International de Musique in Geneva. Since her American debut at Lincoln Center in 1968, Ms. Ameling has made annual tours of the United States and Canada; her March 1978 concert on Lincoln Center's Great

Performers series was so successful that she was invited back for her own series of three concerts during the 1979-80 season.

While Ms. Ameling's personal preference is for the German and French song repertory, she is equally at home singing chamber music, oratorio, and opera. Her Boston Symphony debut was in Bach's *St. Matthew Passion* in April of 1976; she has also appeared with orchestras including those of Chicago, Pittsburgh, San Francisco, Vancouver, and Toronto. She opened the Caramoor Festival in both 1974 and 1977 and was soloist with the Bach Choir of Bethlehem during its annual Bach Festival in 1975. In addition to North America, Ms. Ameling has appeared in recital throughout Europe, South Africa, Japan, Australia, and South America. She has performed with the Berlin Philharmonic, the Concertgebouw and Philharmonia orchestras, the English Chamber Orchestra, and the Academy of St. Martin-in-the-Fields, and under the direction of such conductors as Giulini, Haitink, Kubelik, Leinsdorf, Ozawa, and Previn. Ms. Ameling is also at home in contemporary repertory, performing music by Britten, Dallapiccola, Frank Martin, Menotti, and Poulenc. Her many award-winning recordings appear on the Philips, Columbia, RCA, London, Angel, Odeon, EMI, Harmonia Mundi, Iramac, Donemus, and BASF labels.

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## Gwendolyn Killebrew

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A specialist in the dramatic mezzo-soprano roles of Verdi and Wagner, Gwendolyn Killebrew has also proved herself with music ranging from Handel to Henze. Active in both opera and concert, she appears regularly at the world's great music centers and festivals. She made her Bayreuth debut in performances of *Götterdämmerung* and *Die Walküre*, returned there in the summer of 1979 for performances and a film of the entire *Ring* cycle, and has been re-engaged for 1980. Ms. Killebrew is a resident member with the Deutsche Oper-am-Rhein in Düsseldorf, and she has also appeared with the

Metropolitan Opera, the New York City Opera, and the opera companies of San Francisco, Washington, Santa Fe, Zurich, Cologne, and The Netherlands. Her 1979-80 season has included *Carmen* at the Met, performances of Beethoven's Ninth with Sir Georg Solti and the Chicago Symphony, and orchestral engagements with the New York Philharmonic, the Los Angeles Philharmonic, and the National Symphony. Next season's appearances include the role of Brangäne in Metropolitan Opera performances of *Tristan und Isolde*.

Ms. Killebrew may be heard on Archiv, Cambridge, Columbia, Philips, and RCA records; among her recent recordings are Giordano's *Andrea Chénier* for Philips, Puccini's *Edgar* for Columbia, and *Orlando Paladino* on the Philips series of Haydn operas. She first appeared with the Boston Symphony in a series of performances including the Beethoven Ninth at Tanglewood in 1976 and has sung here most recently in Berlioz's *Beatrice and Benedict* under Seiji Ozawa in October of 1977, the latter broadcast nationwide on PBS television.



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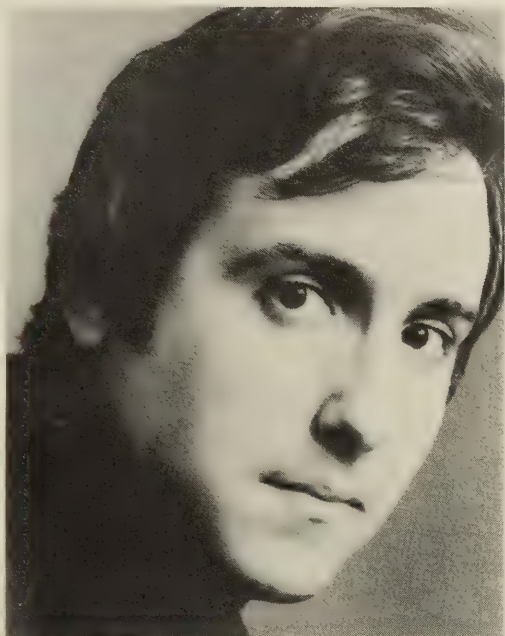
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## Neil Shicoff

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At the Metropolitan Opera, tenor Neil Shicoff has distinguished himself as the Duke in *Rigoletto*, as Werther, and as Lensky in *Eugene Onegin*; he will sing Alfredo in a new Met production of *La traviata* next season. He has also been heard as the Duke with the Philadelphia Lyric Opera, the Welsh National Opera, the Hamburg Staatsoper, and the Munich National Theater, and as Werther with the Houston Grand Opera and in his debut at the Aix-en-Provence Festival. He has sung in *La bohème* and *Madama Butterfly* at Covent Garden, and he has also appeared with the Scottish Opera,

the Cincinnati Opera, and the opera companies of Augusta and Detroit, all since his professional stage debut in 1975 in a Washington Opera production of *Salome*.

Born in New York, Mr. Shicoff was educated at the Juilliard School, where he was the first recipient of the Jennie Tourel Memorial Scholarship; he has twice been awarded the National Opera Institute Grant. Besides his Boston Symphony Orchestra debut in the present performances of Mendelssohn's *Elijah*, Mr. Shicoff's 1979-80 engagements include his debuts with the Lyric Opera of Chicago, the Winnipeg Opera, and the Pittsburgh Opera; the Verdi Requiem with the Buffalo Philharmonic; and the Verdi and Dvořák Requiems at the Cincinnati May Festival.

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## Boston Boy Choir

Theodore Marier, director

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In the sixteen years of its existence, the Boston Boy Choir has earned acclaim from Maine to California and throughout Europe, where the ensemble toured in 1972. The choir lists frequent appearances with the Boston Symphony Orchestra among its performances, most recently singing in Berlioz's *Damnation of Faust* under Seiji Ozawa last summer; the group also participated in the Ozawa/BSO recording of that work for Deutsche Grammophon.

The Boston Boy Choir is in residence at St. Paul's Church in Cambridge, Massachusetts, where Theodore Marier was named first Music Director of the Boston Archdiocesan Choir School in 1963. Mr. Marier, recognized as both an outstanding conductor and distinguished church musician, was organist and choir director of St. Paul's before founding the choir school.



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## TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

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The Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became Director of Vocal and Choral Activities at the Berkshire Music Center; it sang its first performance precisely ten years ago, on 11 April 1970. Originally formed for performances at the Boston Symphony's summer home, the Chorus was soon playing a major role in the Orchestra's Symphony Hall Season as well, and it now performs regularly with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, the Boston Pops, and with such prominent guests as Leonard Bernstein, Klaus Tennstedt,

Mstislav Rostropovich, Eugene Ormandy, and Gunther Schuller.

Under the direction of conductor John Oliver, the all-volunteer Tanglewood Festival Chorus has rapidly achieved recognition by conductors, press, and public as one of the great orchestra choruses of the world. It performs four or five major programs a year in Boston, travels regularly with the Orchestra to New York City, has made numerous recordings with the Orchestra for Deutsche Grammophon and New World records, and continues to be featured at Tanglewood each summer. For the Chorus' first appearance on record, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy Award nomination for Best Choral Performance of 1975.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus also includes regular performances of a *cappella* repertory under John Oliver in its schedule, requiring a very different sort of discipline from performance with orchestra and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the Chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of a *cappella* 20th-century American choral music; released last spring, this record recently received a Grammy nomination for Best Choral Performance of 1979. The Tanglewood Festival Chorus may be also heard on a new release from Philips records, Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances last spring and recently named Best Choral Recording of 1979 by Gramophon magazine.

John Oliver is also conductor of the MIT Choral Society, Lecturer in Music at MIT, and conductor of the John Oliver Chorale, now in its third season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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## TANGLEWOOD FESTIVAL CHORUS 1979-1980

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John Oliver, Conductor

### Sopranos

Cynthia Armstrong  
Virginia K. Bowles  
Mary Robin Collins  
Lou Ann David  
Martha B. Fredrick  
Alice Goodwin-Brown  
Charlene Lorion Haugh  
Anne E. Hoffman  
Alice Honner  
Anne M. Jacobsen  
Frances V. Kadinoff  
Sharon Kelley  
Ann K. Kilmartin  
Lydia Kowalski  
Margo Lukens  
Holly Lynn MacEwen  
Diana Noyes  
Laurie Stewart Otten  
Christine M. Pacheco  
Charlotte C. R. Priest  
Judith L. Rubenstein  
Melody Scheiner  
Joan Pernice Sherman  
Jane Stein  
Carole J. Stevenson  
Elizabeth S. Tatlock  
Selene Tompsett  
Keiko Tsukamoto  
Catherine E. Weary  
Pamela Wolfe

### Mezzo-sopranos

Gayna Akillian  
Ivy Anderson  
Maisy Bennett  
Carole S. Bowman  
Skye Burchesky  
Catherine Diamond  
Patricia V. Dunn  
Ann Ellsworth  
Dorrie Freedman  
Thelma Hayes  
Leah Jansizian  
Barbara Ellen Kramer  
Dorothy W. Love  
Sharron J. Lovins  
Janice Avery Ould

Gail Rappoli  
Linda Kay Smith  
Helen Roudencko  
Ada Park Snider  
Nancy Stevenson  
Valerie Taylor  
Normandy A. Waddell  
JoAnne Warburton  
Mary Westbrook-Geha

### Tenors

E. Lawrence Baker  
Sewell E. Bowers, Jr.  
George J. Carrette  
Paul Clark  
Albert R. Demers  
Paul Foster  
William E. Good  
Robert Greer  
Dean Hanson  
Edward J. Haugh, Jr.  
Wayne S. Henderson  
Frank Frederick Maxant  
David E. Meharry  
Isham Peugh  
Dwight E. Porter  
Robert D. Ruplenas  
Robert Schaffel  
Paul Scharf  
Robert W. Schlundt  
Stephen Andrew Spillane  
John Sullivan  
Richard H. Witter

### Basses

David H. Bowles  
Neil Clark  
Charles A. Dinarello  
Mark T. Feldhusen  
Verne W. Hebard  
Carl D. Howe  
John Knowles  
Daniel J. Kostreva  
Michael Krafka  
Peter W. Lert  
Henry Magno, Jr.

Frank G. Mihovan  
David Miller  
John Parker Murdock  
Jules Rosenberg  
Andrew V. Roudencko  
Vladimir Roudencko  
Lawrence P. Sanford  
Benjamin Sears  
Frank R. Sherman  
Douglas Strickler  
Pieter Conrad White  
Robert T. Whitman

Jane Stein, Manager  
Susan Almasi, Rehearsal Pianist



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## HAPPY 10TH BIRTHDAY TO TFC

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Ten years ago this month the Tanglewood Festival Chorus made its first appearance. As its very name suggests, the chorus was originally planned for performances during the BSO's summer season at the Berkshire Music Festival. But the chorus made its Symphony Hall debut even before its first Tanglewood appearance, and it has continued to play an important role with the Orchestra ever since—in Symphony Hall, at Tanglewood, and on tour. Not only has the TFC performed regularly with the BSO during the last ten years in the regular Boston subscription concerts and during the summer, but it has also sung with the Boston Pops, in youth concerts, and (either unaccompanied, with piano, or with chamber accompaniment) in the Weekend Preludes at Tanglewood. Even a mere listing of the composers whose works have been sung by the Chorus impresses with the wide range of periods and styles—from the early 17th century up to the day before yesterday:

*With the Boston Symphony Orchestra:* Bach, Bartók, Beethoven, Berlioz, Bernstein, Brahms, Brucker, Dvořák, Fauré, Gluck, Handel, Haydn, Holst, Ives, Joplin, Liszt, Mahler, Mendelssohn, Messiaen, Monteverdi, Mozart, Prokofiev, Rachmaninoff, Ravel, Rossini, Schoenberg, Schubert, Sessions, Stravinsky, Tchaikovsky, Tippett, Verdi, and Vivaldi.

*With the Boston Pops:* Berlioz, Elgar, Lerner and Loewe, Rodgers and Hammerstein, plus arrangements of such tunes as "Auld lang syne," "The Battle Hymn of the Republic," and Christmas carols.

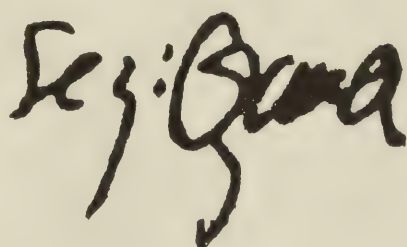
*In Tanglewood Preludes:* Bach, Bacon, Bartók, Brahms, Britten, Bruckner, Carter, Copland, Druckman, Gabrieli, Ives, Janáček, Martin, Mendelssohn, Poulenc, Schoenberg, Schubert, Schütz, and Wolf.

On the opposite page, the three conductors who have been most closely associated with the Tanglewood Festival Chorus offer their birthday greetings.



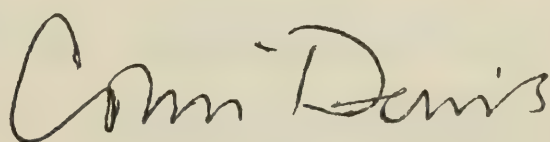
**SEIJI OZAWA:**

It has been a great pleasure to work with John Oliver and the Tanglewood Festival Chorus during the ten years since I conducted at their first Tanglewood appearance. During this decade, the singers' spirit and wonderful dedication, especially given their busy schedules, has made the TFC a major part of the BSO's musical family. We are proud of them, and I look forward to many more years of happy collaboration.

A handwritten signature in black ink that reads "Seiji Ozawa". The signature is fluid and cursive, with the first name "Seiji" and last name "Ozawa" clearly distinguishable.

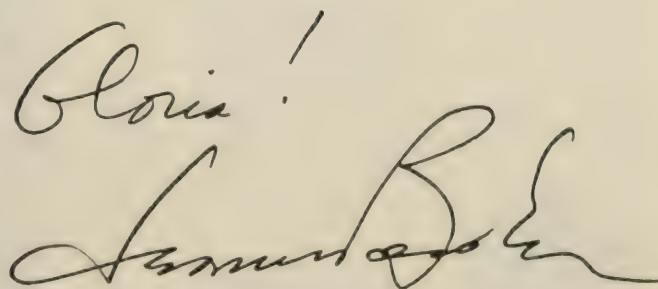
**SIR COLIN DAVIS:**

It is easy to praise the Tanglewood Festival Chorus and its director John Oliver for all their hard work and efficiency—and I do so. What excites me most, however, is TFC's commitment to the joy of music-making. For this no praise or thanks is sufficient.

A handwritten signature in black ink that reads "Colin Davis". The signature is written in a cursive, slightly slanted style.

**LEONARD BERNSTEIN:**

Ten years of glorious singing by the Tanglewood Festival Chorus have brightened my life, since our first concert together (and their *first* concert), Beethoven's Ninth Symphony. My thanks for the joy of working together—the *Missa Solemnis*, *A Faust Symphony*, *Magnificat*, the *Lord Nelson Mass* and *Theresienmesse* (what music we have made!)—go to the singers, both veteran and newly enlisted, and to my steadfast and gifted colleague, John Oliver. Here's to at least ten years more!

A handwritten signature in black ink that reads "Gloria! Leonard Bernstein". The word "Gloria!" is written in a large, expressive cursive script, followed by the name "Leonard Bernstein" in a similar but slightly more compact cursive style.





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## COMING CONCERTS...

Friday, 18 April—2-3:55

Saturday, 19 April—8-9:55

Tuesday, 22 April—8-9:55

Tuesday 'B' Series

SEIJI OZAWA conducting

Bach-Webern Ricercare *a6* from

*A Musical Offering*

Martino

Piano Concerto

DWIGHT PELTZER

Beethoven

Symphony No. 6,  
*Pastoral*

Wednesday, 23 April at 7:30

Open Rehearsal

Steven Ledbetter will discuss the program  
at 6:45 in the Cabot-Cahners Room.

Thursday, 24 April—8-9:20

Thursday '10' Series

Friday, 25 April—2-3:20

Saturday, 26 April—8-9:20

SEIJI OZAWA conducting

Mahler

Symphony No. 7





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## SYMPHONY HALL AMENITIES . . .

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SYMPHONY HALL, AND ALL CONCERT AND TICKET INFORMATION —  
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**THE BSO IN GENERAL:** The Boston Symphony performs twelve months a year, in Symphony Hall and at Tanglewood. For information about any of the Orchestra's activities, please call Symphony Hall, or write the Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115.

**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

**FIRST AID FACILITIES** for both men and women are available in the Ladies' Lounge on the first floor next to the main entrance of the Hall. On-call physicians attending concerts should leave their names and seat locations at the switchboard.

**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

**LADIES' ROOMS** are located on the first floor, first violin side, next to the stairway at the back of the Hall, and on the second floor on the Massachusetts Avenue side near the elevator.

**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

**AN ELEVATOR** can be found outside the Hatch Room on the Massachusetts Avenue side of the first floor.

**COATROOMS** are located on both the first and second floors in the corridor on the first violin side, next to the Huntington Avenue stairways.

**TICKET RESALE:** If for some reason you are unable to attend a Boston Symphony concert for which you hold a ticket, you may make your ticket available for resale by calling the switchboard. This helps bring needed revenue to the Orchestra and makes your seat available to someone who wants to attend the concert. You will receive a tax-deductible receipt as acknowledgment for your contribution.

**LATECOMERS** are asked to remain in the corridors until they can be seated by ushers during the first convenient pause in the program. Those who wish to leave before the end of the concert are requested to do so between program pieces in order not to disturb other patrons.



**RUSH SEATS:** There are a limited number of Rush Tickets available for the Friday afternoon and Saturday evening Boston Symphony concerts (subscription concerts only). The continued low price of the Saturday tickets is assured through the generosity of two anonymous donors. The Rush Tickets are sold at \$3.50 each, one to a customer, in the Huntington Avenue lobby on Fridays beginning at 9 a.m. and on Saturdays beginning at 5 p.m.

**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard by delayed broadcast in many parts of the United States and Canada through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WFCR-FM (Amherst 88.5), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Saturday evening concerts are broadcast live by these same stations and also WCRB (Boston 102.5 FM). Most of the Tuesday evening concerts are broadcast live by WGBH-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

**BSO FRIENDS:** The Friends are supporters of the BSO, active in all of its endeavors. Friends receive the monthly BSO news publication and priority ticket information. For information about the Friends of the Boston Symphony, please call the Friends' Office Monday through Friday between 9 and 5. If you are already a Friend and would like to change your address, please send your new address *with the label* from your BSO newsletter to the Development Office, Boston Symphony Orchestra, Symphony Hall, Boston, Massachusetts 02115. Including the mailing label will assure a quick and accurate change of address in our files.



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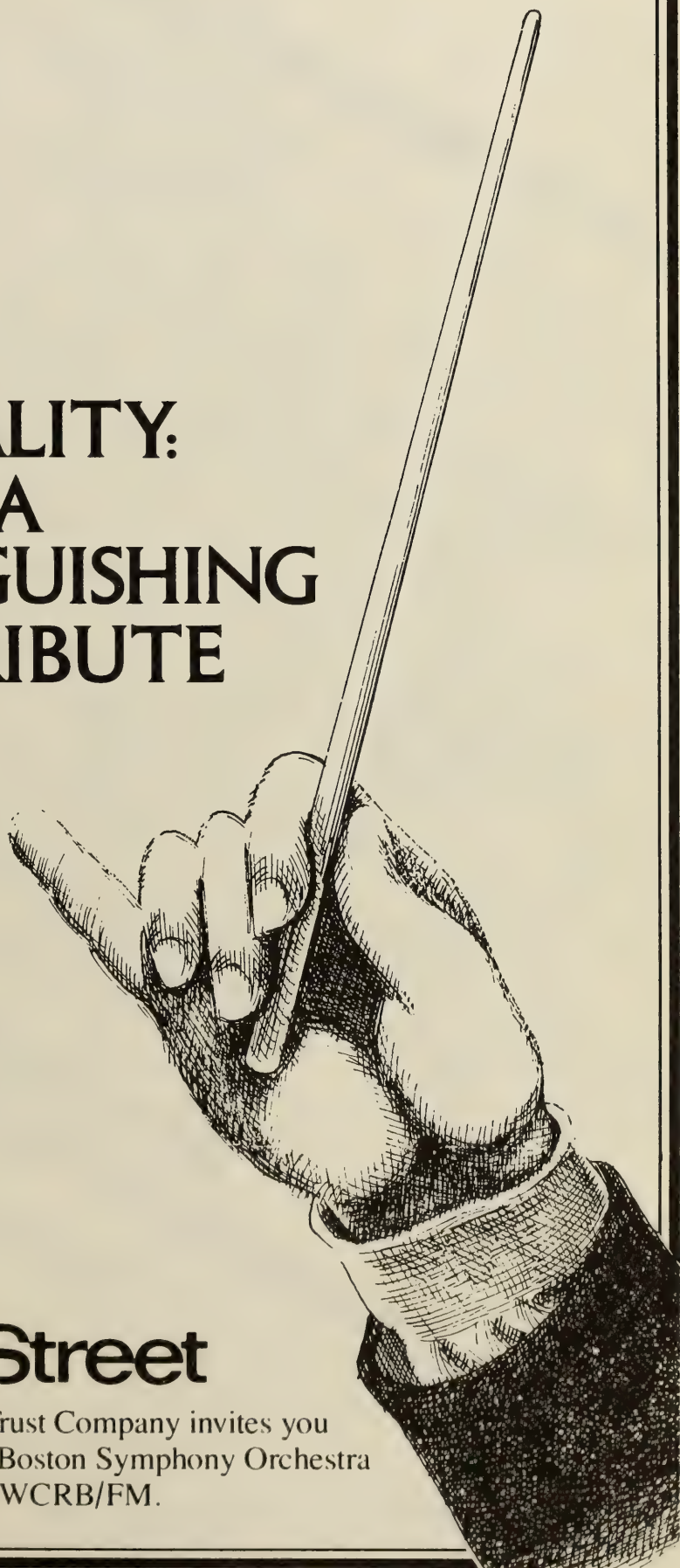


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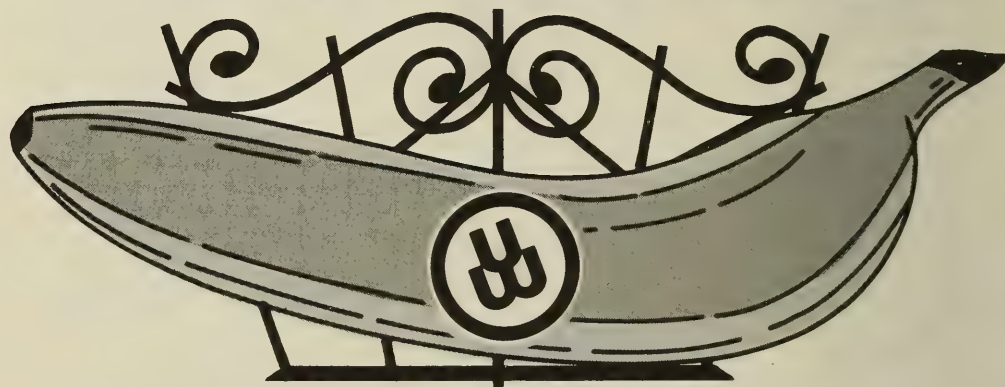
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# BSO

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## **BSO/WCRB Musical Marathon '80**

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"Turn Your Money Into Music" during the tenth BSO/WCRB Musical Marathon this weekend, Friday, Saturday, Sunday, 18 to 20 April. Once again, Marathon headquarters are in Symphony Hall's Cabot-Cahners Room, and host for the three days of broadcasting is WCRB's Richard L. Kaye. There's a pledge booth and broadcast facility at the Quincy Market Rotunda, a special concert with BSO Music Director Seiji Ozawa and Boston Pops Conductor John Williams—televised live from 6:30-8 pm by WCVB-TV-Channel 5 on Sunday, 20 April—and lots of new "thank-you" premiums in return for your pledges. Again, that's the tenth annual BSO/WCRB Musical Marathon, this weekend, 18-19-20 April.

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## **Corporate Support for the Marathon**

---

For the first time in the ten-year history of the BSO/WCRB Musical Marathon, two major Boston-based companies—Jordan Marsh and the Stop and Shop Companies, Inc.—will co-sponsor with WCVB-TV-Channel 5 the televised portion of the Marathon. The two companies have contributed a total of \$20,000 toward covering the costs of the joint BSO/Pops concert on Sunday, 20 April; executives from both companies plan to appear on the telecast with BSO Music Director Seiji Ozawa and Pops Conductor John Williams.

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## **Boston Symphony Chamber Players European Tour**

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The Boston Symphony Chamber Players embark on their 1980 European tour next month, performing fourteen concerts between 6 May, in London, and 22 May, in Vienna. Highlights of the tour include appearances at King's College Chapel in Cambridge, at the Brighton Festival, and at the Flanders Festival in Kortrijk, Belgium. The Chamber Players will be joined by members of the Academy of St. Martin-in-the-Fields for a Brahms Festival performance in Cologne, and they will also be heard in eight other cities, including Dusseldorf, Mannheim, Munich, and Prague. The tour has been made possible by grants from Bechstein Piano and the Digital Equipment Corporation.

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## **Boston Symphony 1980-81 Subscriptions**

---

Boston Symphony Orchestra subscribers will receive program and renewal information for 1980-81—the BSO's Hundredth Anniversary Season—by mid-May. New subscriptions will also become available at that time. Details of the 1980-81 season were announced at a Symphony Hall press conference on 15 April.

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## **BSO Chamber Preludes and Suppers**

---

The Boston Symphony Orchestra is pleased to announce the continuation of its popular series of chamber music concerts and suppers during the 1980-81 season. Subscribers to Tuesday, Thursday, and Saturday evening BSO concerts can hear orchestra members perform chamber music at 6 pm in the intimate surroundings of the Cabot-Cahners Room, which will open for drinks at 5:15 pm; a light supper is served following the recital, and you'll be seated in plenty of time for the evening's 8 pm BSO concert.

Only 150 seats are available for each Prelude series, so we urge you to place your order when you renew your BSO subscription this spring; the ticket price includes supper. No single tickets will be sold for these concerts, and, again, only subscribers may attend these special events.

---

## **Annual Meeting and Luncheon for BSO Friends**

---

This year's meeting and luncheon for BSO Friends will take place on Wednesday, 7 May. Friends who attend will be seated in time for a Symphony Hall rehearsal of the Boston Pops under Conductor John Williams at 11:30 am. Nelson J. Darling, Jr., President of the Trustees of the BSO, will be introduced at the meeting which follows the rehearsal. The luncheon costs \$7.50 for Friends and \$10 for non-Friend guests, and will be served at about 12:30. Invitations will be sent to all current Friends during the first week of April.

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## **Annual BSO Council Meeting and Luncheon**

---

The BSO Council's Annual Meeting and Luncheon will be held on Tuesday, 27 May at 12 noon in the Cabot-Cahners Room. William Pierce, "the Voice of the BSO," will be the featured speaker. Council members will receive their invitations the second week of May.

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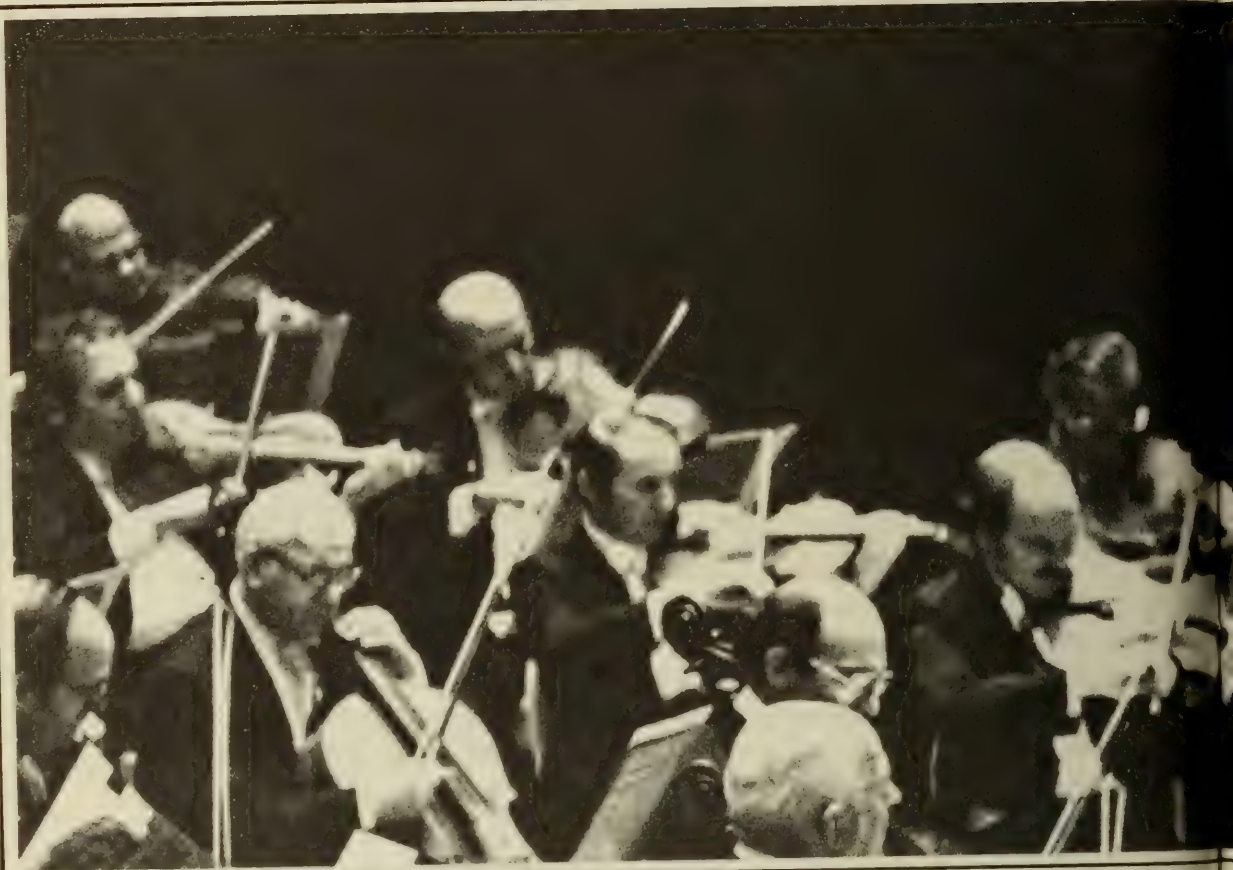
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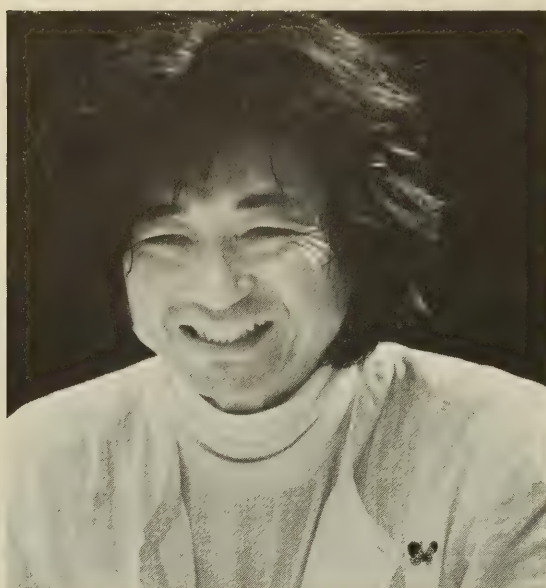
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## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





## BOSTON SYMPHONY ORCHESTRA

1979/80

### First Violins

Joseph Silverstein

*Concertmaster*

*Charles Munch chair*

Emanuel Borok

*Assistant Concertmaster*

*Helen Horner McIntyre chair*

Max Hobart

Cecylia Arzewski

Bo Youp Hwang

Max Winder

Harry Dickson

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Sheldon Rotenberg

Alfred Schneider

\* Gerald Gelbloom

\* Raymond Sird

\* Ikuko Mizuno

\* Amnon Levy

### Second Violins

Marylou Speaker

*Fahnestock chair*

Vyacheslav Uritsky

*Charlotte and Irving W. Rabb chair*

Michel Sasson

Ronald Knudsen

Leonard Moss

Laszlo Nagy

\* Michael Vitale

\* Darlene Gray

\* Ronald Wilkison

\* Harvey Seigel

\* Jerome Rosen

\* Sheila Fiekowsky

\* Gerald Elias

\* Ronan Lefkowitz

\* Joseph McGauley

\* Nancy Bracken

\* Joel Smirnoff

\* Participating in a system of rotated seating within each string section

### Violas

Burton Fine

*Charles S. Dana chair*

Patricia McCarty

*Mrs. David Stoneman chair*

Eugene Lehner

Robert Barnes

Jerome Lipson

Bernard Kadinoff

Vincent Mauricci

Earl Hedberg

Joseph Pietropaolo

Michael Zaretsky

\* Marc Jeanneret

\* Betty Benthin

### Cellos

Jules Eskin

*Philip R. Allen chair*

Martin Hoherman

*Vernon and Marion Alden chair*

Mischa Nieland

Jerome Patterson

\* Robert Ripley

Luis Leguia

\* Carol Procter

\* Ronald Feldman

\* Joel Moerschel

\* Jonathan Miller

\* Martha Babcock

### Basses

Edwin Barker

*Harold D. Hodgkinson chair*

William Rhein

Joseph Hearne

Bela Wurtzler

Leslie Martin

John Salkowski

John Barwicki

\* Robert Olson

\* Lawrence Wolfe

### Flutes

Doriot Anthony Dwyer

*Walter Piston chair*

Fenwick Smith

Paul Fried

### Piccolo

Lois Schaefer

*Evelyn and C. Charles Marran chair*

### Oboes

Ralph Gomberg

*Mildred B. Remis chair*

Wayne Rapier

Alfred Genovese

### English Horn

Laurence Thorstenberg

*Phyllis Knight Beranek chair*

### Clarinets

Harold Wright

*Ann S. M. Banks chair*

Pasquale Cardillo

Peter Hadcock

*E-flat clarinet*

### Bass Clarinet

Craig Nordstrom

### Bassoons

Sherman Walt

*Edward A. Taft chair*

Roland Small

Matthew Ruggiero

### Contrabassoon

Richard Plaster

### Horns

Charles Kavalovski

*Helen Sagoff Slosberg chair*

Charles Yancich

Daniel Katzen

David Ohanian

Richard Mackey

Ralph Pottle

### Trumpets

Rolf Smedvig

*Roger Louis Voisin chair*

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September 1979—August 1980

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We thank those who have already responded to the BSO's Annual Fund Appeal. However, additional help is still urgently needed to meet this year's goal of \$2,000,000 so necessary to maintaining the Boston Symphony and the Orchestra's present level of artistic excellence. Even if you have already contributed, please seriously consider an additional gift. And if you have not yet responded, please consider sending us your check *now*.

## PROGRESS REPORT

BSO Friends have contributed \$465,000 as of April 1st, 1980. Corporations and Foundations have added \$128,000, bringing the present total to \$593,000. With your help and that of thousands of others, we hope to raise an additional \$800,000 from the MUSICAL MARATHON (April 18 to 20), OPENING NIGHT AT POPS (April 29), the GLASS HOUSE shop at Tanglewood (open all summer), and from such regular winter season activities as the PRE-SYMPHONY SUPPERS and STAGE DOOR LECTURES. This \$800,000 will be realized only if you support these activities and if you urge your friends to participate.

These important projects are carried out by the Boston Council, the Tanglewood Council, and the Junior Council. But even with that anticipated \$800,000, we'll still need \$607,000 to reach our goal of \$2,000,000! So your contribution is vital, and we urge your support *now*. Remember that every donor becomes a Friend of the Boston Symphony Orchestra and that a gift of \$25 or more entitles you to numerous benefits throughout the year. Please help us with your support.

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Friday, 18 April at 2

Saturday, 19 April at 8

Tuesday, 22 April at 8

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J.S. BACH

Ricercar a six from the *Musical Offering*, BWV 1079,  
orchestrated by Anton Webern

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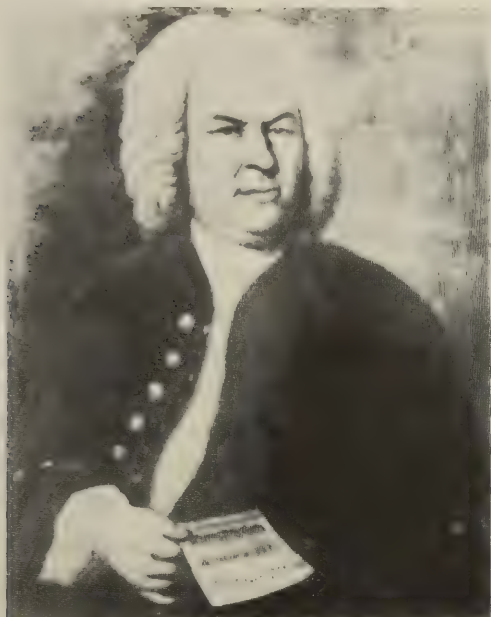
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## Johann Sebastian Bach

Ricercar a six from the *Musical Offering*, BWV 1079,  
orchestrated by Anton Webern

---



Johann Sebastian Bach was born on 21 March 1685 at Eisenach, Thuringia, and died on 28 July 1750 in Leipzig, Saxony. The *Musical Offering*, begun as an improvisation at Potsdam, Prussia, on 7 May 1747, was completed in June of that year. Nothing is known about early performances of the six-voice Ricercar.

Anton Friedrich Wilhelm Webern was born (von Webern) in Vienna on 2 December 1883. In a bizarre accident, he was shot and killed by Pfc. Raymond N. Bell of the 242nd Infantry Regiment, U.S. Army, at Mittersill in the province of Salzburg, Austria, on 15 September 1945. He began this Bach orchestration in November 1934 and completed it on 21

January 1935, a few afterthoughts coming along during the remainder of that month and in February. On 25 April that year, Webern conducted the BBC Symphony Orchestra, London, in the first performance. Dimitri Mitropoulos and the Philharmonic Symphony Orchestra of New York presented the American premiere on 29 November 1953. Charles Munch directed chamber orchestra performances of the entire *Musical Offering* at Tanglewood in 1952 and 1959. Igor Markevitch led the BSO in his own transcription of the six-voice Ricercar in February 1957, and Munch conducted an arrangement by Hans T. David at Tanglewood in 1960 and 1962, but these are the orchestra's first performances of the Webern orchestration. Webern's score calls for flute, oboe, English horn, clarinet, bass clarinet, bassoon, horn, trumpet, trombone, timpani, harp, and strings.

E.M. Forster said of criticism that it "considers the object in itself, as an entity, and tells us what it can about its life." Considered in that light, Anton Webern's orchestration of the six-voice Ricercar from Bach's *Musical Offering* is an ideal example of music (and musical) criticism. And like a responsible performance, which is also an act of criticism, Webern's commentary on and elucidation of Bach's fugue is expressed, not in words, but in music itself.

Two things moved Webern to make this orchestration. One was a profound and lifelong identification with Bach, of whom Webern said that he had "composed and grasped everything conceivable." The other was that he needed money. Having studied with Arnold Schoenberg and having written a doctoral dissertation on Renaissance music for the University of Vienna, Webern, largely ignored as a composer, made a thin income as a conductor, as consultant to the Austrian Radio, and as a private teacher of composition. The swing to the right in Austrian politics in 1934 put an end to most of these activities, and the circumstances of Webern's life became very hard.\* On 5 May that year, Webern, his sav-

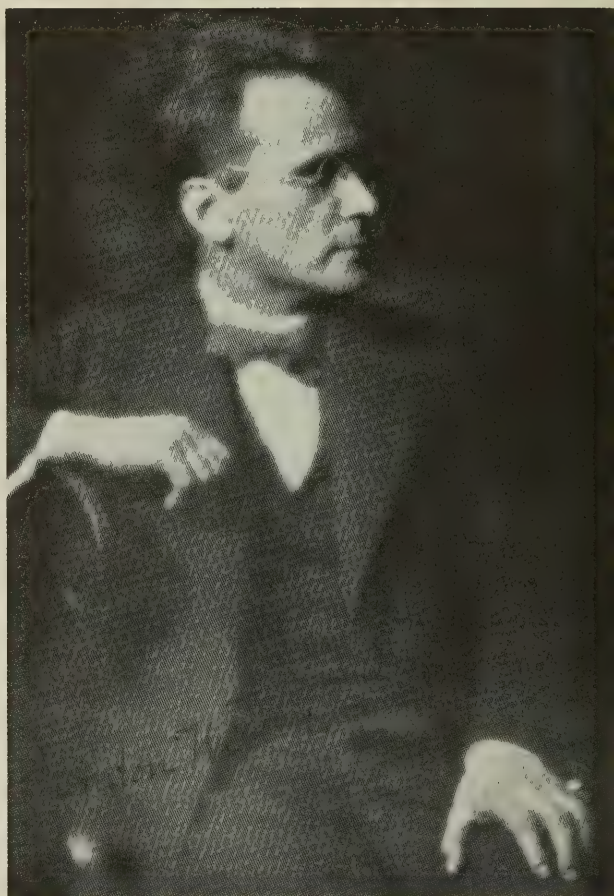
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\*They were to become still harder. With the *Anschluss* in 1938, Webern's position at the radio was liquidated and he put together a precarious living primarily as a reader, proofreader, and arranger for his own publisher, Universal. As the war approached its end, Webern and his family moved to Mittersill near Salzburg. One of his sons-in-law was a black-marketeer, and it was during an operation to trap this man as he offered to buy sugar, coffee, and dollars, that the composer met his stupid death.



ings depleted by a long illness of his twenty-one-year-old daughter Maria, appealed to his publisher for 500 schillings to tide him over the summer. The request was granted, and for 500 schillings down plus a five percent royalty, Webern undertook in return to arrange a classical work. Meanwhile he worked on six songs for voice and piano, later published in two lots of three as Opus 23 and Opus 25, on the Concerto for nine instruments, Opus 24 (he thought of this as his Brandenburg Concerto), and on a previously commissioned string orchestra arrangement of some recently discovered Schubert dances. By August he was, as he wrote to Schoenberg, "thinking very much about the great six-voice fugue from the *Musical Offering*." In November, as soon as he had completed the last of the six songs, he turned to the Bach, save for a few afterthoughts completing his orchestration in about nine weeks. He dedicated the score to Edward Clark, an English pupil of Schoenberg's whom he had known since about 1910. The concert at which Webern introduced his Bach transcription—the program also included Webern's Passacaglia, Opus 1, and Six Pieces, Opus 6, as well as Schubert's *Unfinished Symphony*—was one of several occasions when Clark was able to use his influential position at the BBC to bring the composer to London.

What was this "great six-voice fugue?" By rights, a third name should appear at the head of this note along with those of Bach and Webern—that of Frederick Hohenzollern, King in Prussia from 1740 to 1786 and known after the victorious conclusion in 1745 of the Second Silesian War as Frederick the Great, for it was he who gave Bach the beautiful theme of this fugue. To his own people Frederick II was in most respects a good king, concerned about education, justice, and



Anton Webern in 1935



religious tolerance, but his hunger for fame and land made him a bellicose pest to his European neighbors. He turned an insignificant, impoverished kingdom into a major power initiating the sequence of events that would make Prussia the natural leader of a united and aggressive Germany, but, regarding French as the only tongue fit for civilized discourse, he never learned to write or even speak German decently. He was a military genius, fascinated by the life of the mind and much more than casually interested in the arts. He carried on a copious and international correspondence with the intellectual eminences of his day, Voltaire being the most celebrated of his pen-pals. Music was a passion, perhaps a love that had turned into passion because his father, the narrow and choleric Frederick William I, had tried so hard to eradicate it in his excessively complicated, insufficiently macho heir.\* In music, Frederick was no francophile: his firmly held tastes were strictly Italian and desperately conservative. He wrote opera librettos (in French prose, to be put into Italian verse by Giampietro Tagliazucchi, the court poet, and then set to music by Carl Heinrich Graun), he played the flute, and he composed, the latter two with considerable musicality and a marked want of technique. Beginning with the Seven Years' War, which he initiated in 1756, the King's interest in the arts declined; among other things, the prematurely aged and toothless monarch could no longer play his flute. In 1747, though, the year he met Johann Sebastian Bach, Frederick was still the eager consumer and composer of sonatas and concertos, and there was music every night in the recently finished, elegantly appointed concert room of his palace at Potsdam.

\*Frederick's younger sister Anna Amalia was also much involved with music, studying with Johann Philipp Kirnberger, one of the most distinguished of the pupils of J.S. Bach, and under his guidance assembling one of the most important private musical libraries in the world. Paul Hindemith used a march of hers in his Cello Concerto. Presumably music got into Anna Amalia's blood and Frederick's through their mother, Princess Sophie Dorothea of Hanover, daughter of King George I of England.



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Carl Philipp Emanuel Bach, the second surviving son of Johann Sebastian, had been part of Frederick's musical household since 1738, and Wilhelm Friedemann, the oldest of the Bach sons and an eyewitness to the historic meeting of 7 May 1747, told his father's biographer, J.N. Forkel, that the King had for some time pressed Philipp Emanuel on the matter of inviting his eminent father to the Royal residence. Forkel, quoted here in the 1808 translation by A.F.C. Kollmann, tells us that

one evening, just as [the King] was getting his flute ready and his musicians were assembled, an officer brought him the written list of the strangers who had arrived. With his flute in his hand, he ran over the list, but immediately turned to the assembled musicians and said, with a kind of agitation, 'Gentlemen, old Bach is come.' The flute was now laid aside; and old Bach, who had alighted at his son's lodgings, was immediately summoned to the palace. . . the King gave up his concert for the evening and invited Bach, then already called the Old Bach, to try his forte-pianos, made by Silbermann, which stood in several rooms of the Palace.\* The musicians went with him from room to room, and Bach was invited everywhere to try them and to play unpremeditated compositions. After he had gone on for some time, he asked the King to give him a subject for a fugue in order to execute it immediately without any preparation. The King admired the learned manner in which his subject was thus executed extemporare; and, probably to see how far such art could be carried, expressed a wish also to hear a Fugue with six obbligate parts. But as not every subject is fit for such full harmony, Bach chose one himself and immediately executed it to the astonishment of all present in the same magnificent and learned manner as he had done that of the King . . . After his return to Leipzig, he composed the subject which he had received from the King in three and six parts, added several intricate pieces in strict canon on the subject, had it engraved, under the title of *Musicalisches Opfer* (*Musical Offering*), and dedicated it to the inventor. This was Bach's last journey. . .

\*The pianofortes manufactured by Silbermann, of Freyberg, pleased the King so much that he resolved to buy them all up. He collected fifteen. I hear that they all now stand, unfit for use, in various corners of the Royal Place. [Forkel's note]

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The three-part fugue with which the *Musical Offering* begins is Bach's probably very accurate recollection of his improvisation on the King's theme; the fugue we hear at this concert is his belated fulfillment of Frederick's wish for a development in six voices of the Royal theme, a request prudently and politely evaded at the time. The *Musical Offering* contains several courtesies directed at Frederick. A canon in which the imitating voice is in note values greater than those of the original is marked "*Notulis crescentibus crescat Fortuna Regis* (May the King's Good Fortune grow with the growing notes)"; another, in which the entrance of each new voice pushes the music into a higher key, is prefaced "*Ascendente modulatione ascendant Gloria Regis* (May the King's Glory rise with the rising modulations)"; Frederick's own instrument, the flute, is one of the two solo instruments in the four-movement sonata that stands at the center of Bach's *Offering*. Even the word *Ricercar* itself is pressed into service. To quote *The Oxford Companion to Music*, "*Ricercare* [is] an Italian verb with both the same suggestion as the English 'research' and. . . the French '*recherché*,' i.e. it means literally 'to seek out' and implies effort in the seeking." In music, the word was used as a noun in the sixteenth and seventeenth centuries, and one of its many meanings was a particularly learned fugue. In characteristically antiquarian spirit, Bach here uses the term not only for the two fugues, but also as a designation for the entire *Offering*, a bravura display of *recherché* compositional craft and also a collection in which the King's theme can be sought out as it appears in various guises. On the title page of the engraved edition Bach sent to Frederick, he put this acrostic:

*R*egis *I*uslu *C*antic *E*l *R*eliqua *C*anonica *A*rte *R*esolula.

which, translated, means "At the King's Command, the Song and the Remainder Resolved with Canonic Art." Frederick remembered the occasion with pride and pleasure: in 1774, in conversation with Baron Gottfried van Swieten, the

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Austrian Ambassador, he "sang, with a strong voice, the subject of a chromatic fugue which he had given to old Bach, who immediately made it into a fugue of four, then of five, and finally of eight obbligato voices." The story had gained something in the telling.

Webern's primary aim, he told the conductor Hermann Scherchen, who was preparing another performance in London in 1938, was to "indicate what I sense the character of this music to be — *and such music!*" More particularly, he wished to "reveal [its] motivic coherence." The American composer Arnold Elston, who studied with Webern in the 1930s, recalled his teacher's speaking to this question: "Pointing to one of those long lines without pauses in Bach's score, Webern maintained that it was necessary to crystallize out the particles of such a line, to bring out the refined succession of impulses and articulations in the rhythmic values and melodic intervals through changes of tone color and fresh attacks by the instruments."<sup>\*</sup>

---

<sup>\*</sup>The engraved edition Bach sent to the King gives the six-part Ricercar in open score, that is, with each thread of the texture on a separate line, and no instrument is named. This led in the second half of the nineteenth century to the myth that the piece is an abstraction, not intended for performance. Clearly, though, this is a keyboard fugue that fits comfortably under two hands, and Bach's holograph is in ordinary two-stave keyboard notation. The presentation in open score, which would not have fazed a skilled keyboard player in 1747, is for the sake of making the polyphonic artifice easier to study (and Friedemann Bach was undoubtedly right in surmising that the King's interest would have been directed primarily at the science in the fugue, for esthetically it did not correspond to his taste at all).



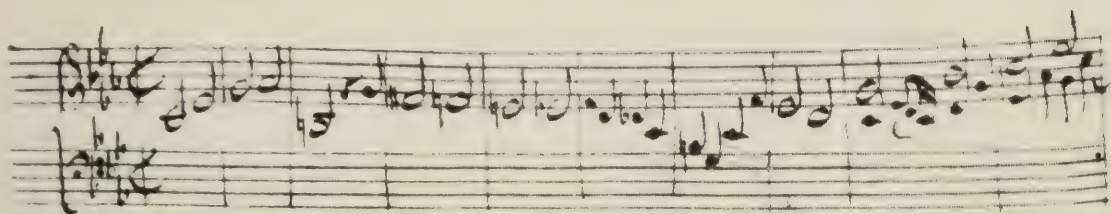
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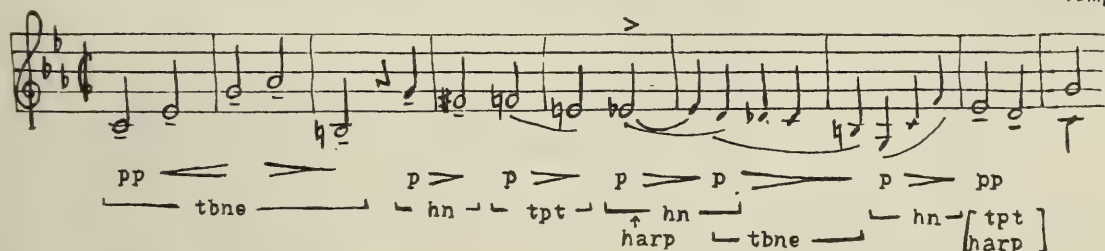


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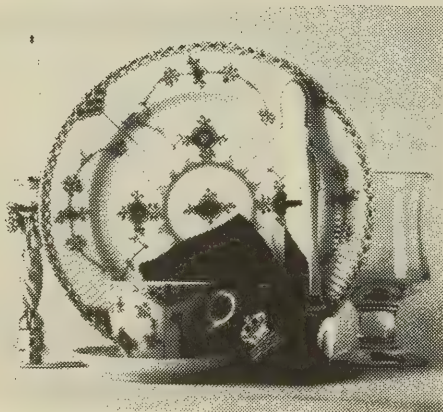
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As he explained to Scherchen, Webern perceived the theme as four times five notes. At the beginning you have five disjunct, "steady, almost stiff" notes, which "find their counterpart in character" in the last five (he considers the theme as ending on D, the last note before the next voice enters). The chromatic scale in the middle is radically different music. Webern hears it as two groups of five, the E flat in the middle being counted twice, as the close of the first group and the start of the second. (This E flat is the central note of the subject, with nine notes on either side of it, and it is the longest. Webern emphasizes its special nature and position by adding the harp to the brass and by making it the only note with an accent.) The characters of the frame and the center are also distinguished in that the opening and closing "steady" groups are basically *pianissimo* and in tempo, while the chromatic middle section with its elastic sequence of ever longer upbeats is *piano* and *rubato*. "You must make a strong difference between the *pp.* . . and the *p.*," Webern told Scherchen. He also explained just how he meant the *rubato* to work—an acceleration at first, then a slight holding back on the crucial E flat, then another quickening, with a transition both in tempo and dynamics into the cadence. This pattern of dynamic differentiation and *rubato* is, moreover, to be maintained every time the subject is heard, "even with all the additional later counterpoints." For the first eleven of the twelve times Bach brings the subject in, Webern presents it divided in just this way among three instruments, being consistent in giving the subject to winds and the surrounding counterpoint to strings, and inventing a fresh three-instrument combination each time.

"I couldn't imagine any more writing a chord for four horns or three trumpets," Webern said about this time. He had not written for full orchestra since 1909, the year of the Six Pieces, Opus 6\*, and his setting of Bach's *Ricercar* continues his very Mahlerian practice of drawing chamber-musical textures from a fairly large ensemble of unique makeup. Here he uses the five basic woodwinds plus lower-pitched relatives of oboe and clarinet, the three basic brasses, timpani, harp, and strings. But there is only one measure—the last—when the whole group plays, and about one third of the string writing consists of solos. The first violins, some of the solos excepted, are muted throughout. The harp is used mostly for accent (for example, its single E flat in the first presentation of the theme); timpani, on the other hand, become melody instruments. Bach's lines are often but by no means always articulated in short segments in the manner of the first eight bars. It is rare for two or more instruments to share a line. These are some of the features that produce the sound of this transcription, a sound that, without being eccentric, is unlike that of any other orchestra piece.†

"A bold undertaking," Webern called it. And so it is, a bold act of throwing a bridge across 200 years, and a bold act of intensively subjective criticism ("... 'my' Bach fugue, I think I may say. . ."). But Webern had the insight and the craft to carry it off. Charles Rosen writes that "there must be many lovers of

\*In 1928 he made a revised edition of the Six Pieces, a reduction from an extremely large orchestra to a normally large one.

†Textures of this sort are of course common enough in Webern's original pieces and in the works of his countless imitators in the fifties and sixties; the uniqueness here is in the wedding of that texture to that of Bach's polyphony.



music who feel, as I do, that this is the greatest fugue ever written," and Webern gives it to us, so simple in its grand design, so richly intricate in detail, above all so expressive, in a condition of enchanting transparency ("... one more important point. . . nothing must be allowed to take second place here. Not even the softest note of, for example, the muted trumpet must be allowed to be lost. Everything is the main thing in this work—and in this instrumentation. . .") and as music full of motion and event.

Bach divides his fugue into two sections, roughly in the proportions 2:3. (Webern points out the dividing line most emphatically.) The two sections are strikingly contrasted. The first, in steady crescendo, presents the fugue subject six times, once in each voice, and culminating in the bass entrance. The second is more diversified in texture, expressive range, and material. But it returns to the large and simple manner of the opening and it, too, leads to a climactic appearance of the subject in the bass. When that happens, it is the one time Webern produces it, not with its component motives "crystallized out," not on three solo winds, but with bass clarinet, bassoon, cellos, and basses playing it in unanimity and all the way through.

—Michael Steinberg

Michael Steinberg, for many years music critic of the *Boston Globe* and from 1976 to 1979 the Boston Symphony's Director of Publications, is presently Artistic Adviser and Publications Director of the San Francisco Symphony.

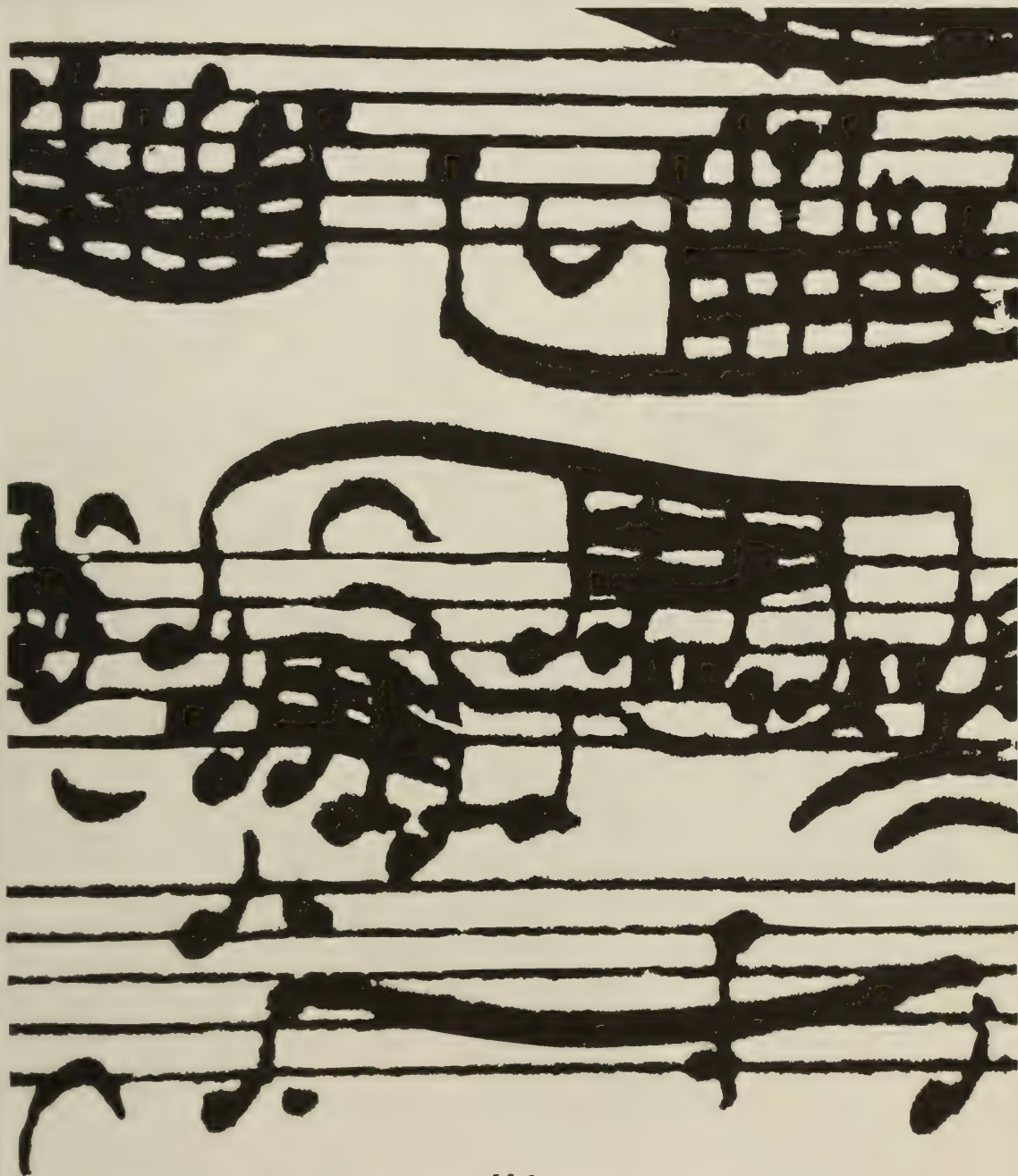
Program note on the Bach-Webern Ricercar courtesy San Francisco Symphony Association.

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## Donald Martino

### Concerto for Piano and Orchestra

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*Donald Martino was born in Plainfield, New Jersey, on 16 May 1931 and is living in Brookline, Massachusetts; he is currently Chairman of the Composition Department of the New England Conservatory. The Concerto for Piano and Orchestra was composed over a period of years, starting in 1958, when Martino was still in Princeton. He worked on it some more in the summer and fall of 1960 in Norfolk and Hamden, Connecticut. But the main impetus to complete the work came through a New Haven Symphony commission under a grant from The William Inglis Morse Trust for Music. The score was finished on 12 May 1965. The first (and up to now only)*

*performance was given by the New Haven Symphony under the direction of Frank Brieff, with Charles Rosen as soloist, on 1 March 1966. These are the first performances by the Boston Symphony Orchestra. The score calls for solo piano and an orchestra consisting of three flutes (second and third alternating on piccolo), two oboes (second alternating on English horn), two clarinets, bass clarinet and contrabass clarinet, two bassoons and contrabassoon, four horns, two trumpets, two tenor trombones, tenor-bass trombone, bass tuba and euphonium, xylophone, glockenspiel, vibraphone, marimba, celesta and piano, harp, claves, tambourines, guiro, wood blocks, triangles, rattle, cymbals, medium and large gongs, five temple blocks, small and medium snare drums, military drum, large tom-tom, bass drum, four chromatic timpani, and strings.*

Donald Martino's first composition teacher was Ernst Bacon at Syracuse University. In his undergraduate days he was heavily involved with jazz and the music of the Broadway theater. It was during graduate school at Princeton, where he studied with Roger Sessions and Milton Babbitt, that he decided to pursue composition as his major study. Unlike most of the Princeton graduate students in composition, Martino was not yet committed to serial composition; probably the greatest influence on his work at that time was Bartók. But after earning his master's degree at Princeton, he spent two years in Florence studying with Luigi Dallapiccola, who, though committed to twelve-tone composition, always maintained the Italian concern for a lyric, vocal quality in the melodic line, however complex it might become. During his studies with Dallapiccola, Martino turned to twelve-tone music, but perhaps it is through the influence of Dallapiccola that even in his most complex, exacting music (such as the Piano Concerto) a sense of line emerges out of the richly detailed writing for the instruments. Even though "melody" as such is not a principal concern of the piece, lyric fragments keep emerging out of the generally active texture, sometimes even recognizably maintaining a shape heard earlier (which, of course, is one of the main traditional means composers have used to project their musical forms to an audience).



At the very opening of the concerto and in various places throughout the score, the composer writes melodic lines for individual instruments in the orchestra that double, or play along with, the solo piano. Sometimes the piano has an elaborately ornamented part, but the orchestral instruments pick out selected pitches of the part, highlighting and sustaining them to project a more "lyrical" flowing line. At other times piano and orchestra are distinctly at odds with one another. They go through various expressive stages, one agitated and the other relaxed or consoling, playing off against one another's changes of mood and character throughout. In this respect, Martino's concerto, with its David-and-Goliath aspect between soloist and orchestra, falls directly into the tradition of the grand romantic piano concerto, however different the musical styles may be. Little David, the apparently helpless soloist in danger of being overwhelmed by the gigantic orchestral Goliath, relies on his fleet movement and quickness of wit and thus avoids any serious danger of losing supremacy, just as in the concertos of, say, Franz Liszt.

Although the general character of the concerto follows the romantic tradition, the style and the treatment of the orchestra most emphatically pursue more modern lines. One clear indication of this fact, visible to the spectator in the concert hall, is the special arrangement of the orchestra, devised by the composer to project most effectively the music as he conceived it. The large and complex percussion section of the orchestra plays a much more substantial role than would

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have been thinkable in the romantic era, not only adding percussive spice to the sound, but associating actively with all the other families in the orchestra. For this reason, the percussion instruments are located centrally behind the solo piano, with the woodwinds all together on one side and the brass instruments all together on the other, leaving the foreground on either side for the strings. One surprising element of the orchestra is a piano with its lid off placed behind the solo piano. The composer's score specifies that "it must not be visible to the audience" (though, of course, anyone sitting in the balcony can hardly help seeing it). This extra, hidden piano, which does not play at all for roughly the first half of the piece, will produce one of the major surprises of the work.

Overall, the concerto is made up of three movements linked by cadenzas, so there is no complete break from beginning to end. In this respect, too, Martino's work falls into the tradition represented by Liszt (especially the A major Concerto heard here earlier this season). Also Lisztian is the fact that the elements of virtuosity are not sprinkled on the concerto like so much glitter *pour épater le bourgeois*, but rather are part and parcel of the conception of the piece. The serial row on which the piano part is constructed contains several major and minor thirds and sixths (the building blocks of the chordal structure of romantic music),

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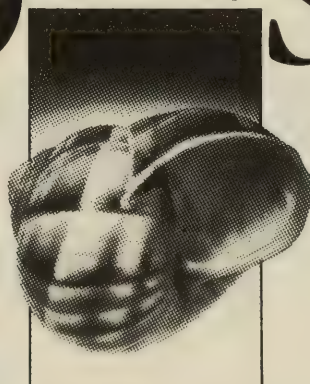
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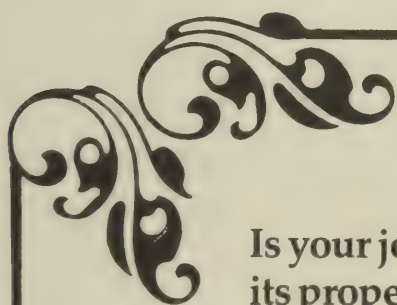
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so that sonorities—in the piano part especially—often have some of the sweet richness associated with triadically conceived music, though here the arrangement avoids any sense of key.

For all its activity in the first movement, the piano seems to be generally calmer than the orchestra, which becomes progressively agitated. A suggestion of recapitulation of the opening idea turns out to be a purposely misleading one. A real recapitulation (and a perceptible one at that—something not always the case in serial music) occurs during the piano cadenza following the first movement, with the soloist quoting his opening measures exactly. This shades almost imperceptibly into the second movement, and by the time the orchestra reenters, the presto is well underway. This second movement is a kind of rondo with the material stated in the solo piano and taken up by the orchestra in more compact forms while the piano superimposes variations that become more and more frenetic. As the movement ends, the orchestra drops out and solo piano sound continues—but sometimes the soloist is not playing! Here comes the surprise, with the hidden orchestral pianist suddenly taking off in dialogue with and accompaniment to the soloist, creating in effect a cadenza for “superpiano” that leads into the final slow movement. The opening, marked “mystical,” is for orchestra alone; indeed, the solo pianist enjoys here his longest rest in the entire concerto. But when he reenters, he plays material at odds with the sedate, coloristic music of the orchestra, thereby forcing a dialogue between the two antagonists. By the end of the movement, the piano, too, takes over some of the mystical, spare character of the orchestra’s music before the whirlwind coda drives all before it.

—Steven Ledbetter



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## Ludwig van Beethoven

### Symphony No. 6 in F Major, Opus 68, *Pastoral*

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Ludwig van Beethoven was born in Bonn, Germany, probably on 16 December 1770 and died in Vienna, Austria, on 26 March 1827. Beethoven did the bulk of the composing during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf and Härtel by September 1808. The Sixth Symphony was first performed in a concert consisting of new compositions by Beethoven—it included the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on 22 December 1808 at the Theater-an-der-Wien in Vienna. The first American per-

formance took place in Philadelphia on 26 November 1829 at a concert of the Musical Fund Society, Charles Hupfeld conducting. Henry Schmidt led the first Boston performance, given by the Academy of Music at the Odeon on 15 January 1842. Forty years later the Boston Symphony Orchestra played the Pastoral Symphony under Georg Henschel in the inaugural season, on 6 January 1882. Since then it has been given here under the baton of Wilhelm Gericke, Arthur Nikisch, Emil Paur, Karl Muck, Max Fiedler, Henri Rabaud, Pierre Monteux, Serge Koussevitzky, Richard Burgin, Bruno Walter, Charles Munch, Lorin Maazel, Erich Leinsdorf, Joseph Krips, William Steinberg, and Ferdinand Leitner. Leonard Bernstein led the most recent Symphony Hall performance in December 1972; Klaus Tennstedt conducted the most recent performance of all, at Tanglewood, in July 1975. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets and trombones, plus timpani and strings.

The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view than the same walk does today), and during his summers spent outside of town he would be out-of-doors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work; the piece was apparently finished by the summer of 1808, since on 14 September he reached an agreement with the publisher Breitkopf and Härtel for the sale of this symphony along with four other major works.

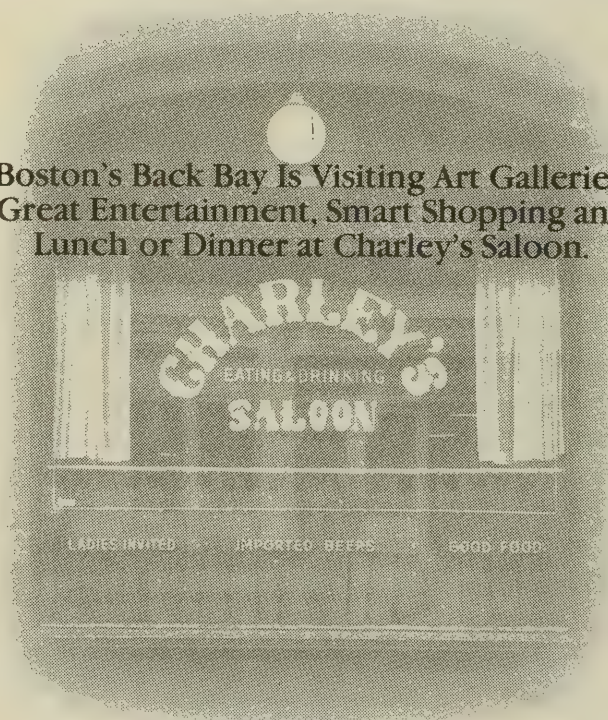


One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are really brief images, just enough to suggest a specific setting:

- I. Awakening of happy feelings upon reaching the countryside.
- II. Scene at the brook.
- III. Cheerful gathering of the country folk.
- IV. Thunderstorm.
- V. Shepherd's song. Happy, grateful feelings after the storm.

Many romantic composers and critics saw in this program a justification for the most abstruse kinds of storytelling in symphonic writing, but the program is certainly not necessary for an understanding of the music as Beethoven finally left it, for there is nothing here that departs from expectation *simply* for narrative reasons. Most sensitive listeners could figure out the moods of the music without any reference to Beethoven's hints. Still, there have been some unlikely, even bizarre attempts to illustrate the symphony, which go from an 1829 production in London with six actors and a ballet company up to the detailed Disney scenario from *Fantasia*, replete with amorous centaurs, cupids, and a mighty

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Zeus throwing thunderbolts until he is tired and then curling up for a nap under a convenient cloud—a far cry from the composer's notions.

Much more important for an understanding of Beethoven's view than the headings of the individual movements is the overall heading that Beethoven caused to be printed in the program of the first performance: "Pastoral Symphony, more an expression of feeling than painting." He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time.


Beethoven's sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time; they were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert (where they were actually reversed in numbering—the *Pastoral* Symphony, given first on the program, was identified as "No. 5"). Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but not identical—rather, fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and the Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the Razumovsky string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neo-classical" orientation claim to find the even-numbered symphonies including the

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*Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven—his art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.

Even in works of such contrasting character, Beethoven's concern for balance and for carefully articulated musical architecture remains evident, though the means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminished seventh and augmented-sixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the diminished seventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but rather than piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the *Pastoral* Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to get anywhere. Still, for all the apparent ease of passage, our course through the first movement is perfectly balanced with slow swings from tonic to dominant and back or lengthy phrases reiterating a single chord, then jumping to another, rather distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener's part is tribute to Beethoven's carefully planned and varied orchestral color and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven "is steeped in Nature itself; and when the sameness of fields, woods, and streams can be distasteful, then will the *Pastoral* Symphony weary its hearers."

Through the exposition and much of the development in the first movement, Beethoven seems to have had little difficulty in sketching the symphony. But in planning the retransition—the passage that returns to the home key for the beginning of the recapitulation—he encountered difficulties and sketched several possible courses. In the one finally used, Beethoven moves quickly from the rather distant key of E major by regular steps of closely related keys: A, D, G minor, to C, the dominant of the home key of F. Here we expect him to prolong the harmonic tension and give us a crashing, dynamic arrival at the home key—but he sidesteps. Instead, he slips *past* F to the subdominant, B flat, and quietly returns home by that most unusual course (the subdominant to tonic progression is the same one that produces an "Amen"—it is relaxed, not at all dramatic).

After sketching that version, Beethoven apparently suffered a momentary loss of nerve. Perhaps the return home was not clearly enough marked? It certainly differed from the corresponding point in most of his middle-period works. So he tried again and sketched a return by way of the dominant to a fortissimo statement of the main theme in the full orchestra. Further reconsideration apparently led him to realize that the louder, more powerful return was simply too strong for a movement as genial and relaxed as this one was, but he found a way of having his cake and eating it too. He returned to the original version, using the quieter subdominant approach to his home key; but, once having achieved F major, he could generate a loud statement in the full orchestra by way of dominant harmony without its receiving undue weight, since it was no longer *the*



return. Thus he reworked the more "dramatic" sketch and embedded it into the body of the recapitulation. This detail illustrates Beethoven's own sense of the kind of expressive character the *Pastoral* Symphony was turning out to have, and his determination to keep all parts of it consistent with that character, however much it might diverge from our expectations on the basis of his other works. This, of course, is the mark of a great composer: the so-called standard forms are not simply molds into which he pours so many tunes, but rather they are an organic response to the musical ideas generated from the very beginning of the piece.

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses, that triplet rhythm insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset, and just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and the woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this *andante*, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes, and rustling leaves are all implicit in this music. At the same time, the richness of material is most satisfying; Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly "programmatic" passage—the song of nightingale, quail, and cuckoo labeled as such in the flute, oboe, and clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven's symphonic writing did he link the movements of a symphony so that they would be performed without a break. It is significant that it happened in two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an

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extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, form-breaking elements of the *Pastoral* Symphony do not depend on the composer's program to make sense; there is no question about the tense musical link between movements in the Fifth Symphony, just as there should not be about the *Pastoral* if Beethoven's program were suddenly to disappear. The scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic allegro in F minor. The violence of that extended passage gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the allegro whether or not one thinks of it as "grateful feelings after the storm."

All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional appearance of a bassoon accompaniment consisting of three notes; this is supposed to be an

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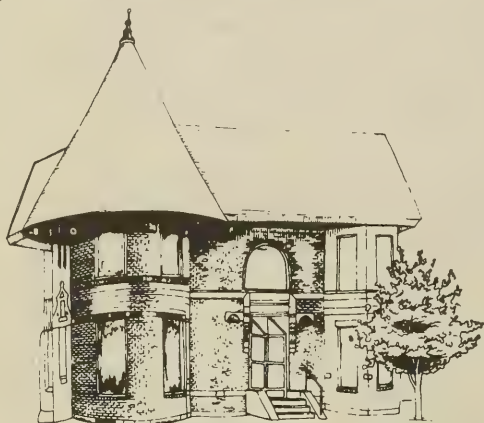
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intentional caricature of a village band that Beethoven encountered at a tavern near Mödling. The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke with the greatest admiration of Beethoven's orchestration here and helped himself to such devices as the thick, "stormy" sound produced by double basses running up a four-note fragment of the scale in the same time that the cellos run up a five-note fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play *only* here), and the piccolo joins in at the height of the storm. As the storm ends, a *ranz des vaches* or Swiss herdsman's song introduces the final major key movement and the "hymn of thanksgiving." The *ranz des vaches*, a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in the world of pastoral simplicity. Its use here was an afterthought on the composer's part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what Tovey has called "a perfect classical symphony."

—S.L.

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## More...

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*The Bach Reader*, edited by Hans T. David and Arthur Mendel, assembles the most important source material on Bach, including the 1802 Forkel biography. It includes an excellent introductory essay by the editors and is, all in all, as entertaining as it is essential (Norton, available in paperback). Hans T. David is also the author of a valuable monograph on J.S. Bach's *Musical Offering* (Dover paperback). Charles Stanford Terry's *The Music of Bach* is an excellent introduction on a small scale by a distinguished scholar (Dover paperback). Most of the available material on Webern is technical in nature, and we badly need in English something as useful to the general reader as Hanspeter Krellmann's German book in the Ro-Ro-Ro monograph series (Rowohlt paperback). The massive biography by Hans and Rosaleen Moldenhauer is marked more by industry than intelligence, and the (necessarily) many translations from the German are deplorable. The book is, however, full of information and indispensable (Knopf). The best general essay on Webern is still the one Robert Craft contributed to his own record album of the complete published works (Columbia, available on special order). The album with which Columbia superseded that historic release has generally far better performances of the music, but less interesting, if still adequate, written material by Humphrey Searle and Susan Bradshaw. In that album is a beautiful performance of Webern's Bach orchestration with Pierre Boulez conducting the London Symphony. For other views of the *Musical Offering*, I suggest the complete recording by the Kuijken Quartet with Gustav Leonhardt (MCA/SEON), and particularly the recording of the Ricercar No. 6 played on the piano by Charles Rosen (Odyssey, with the three-part Ricercar, the Goldberg Variations, and the complete *Art of Fugue*.)

—M.S.

Donald Martino's Piano Concerto has not been recorded, but there are a number of other works available illustrating the wide range of his music. You might like to sample the Pulitzer prize-winning chamber piece *Notturmo* as performed by Speculum Musicae (Nonesuch) or the spectacularly virtuosic Triple Concerto (for clarinet, bass clarinet, and contrabass clarinet with chamber orchestra), which has just been released (Nonesuch). For something totally different, the John Oliver Chorale performs the elegantly simple *a cappella* choral set *Seven Pious Pieces* on New World, and a large ensemble including the New England Conservatory Chorus with soloists, children's choir, orchestra, and electronic tape all under the direction of Lorna Cooke deVaron have recorded the *Paradiso Choruses*, a stunning, shimmering evocation of Dante forming the last section of a projected opera based on the *Divine Comedy* (Golden Crest/New England Conservatory Recording Series).

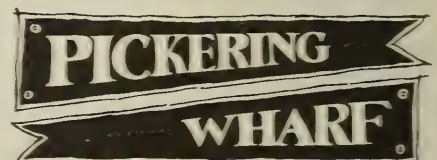
Of writings about Beethoven there is no end. The standard detailed biography is *Thayer's Life of Beethoven*, written in the nineteenth century but revised and updated by Elliot Forbes (Princeton, available in paperback). It has recently been supplemented by Maynard Solomon's *Beethoven*, which makes informed and thoughtful use of the dangerous techniques of psychohistory (Schirmer; the paperback edition is just out). Although Solomon slights the discussion of the music itself, his book is one of the most interesting composer biographies ever written. There have been many studies of the symphonies, of course. George



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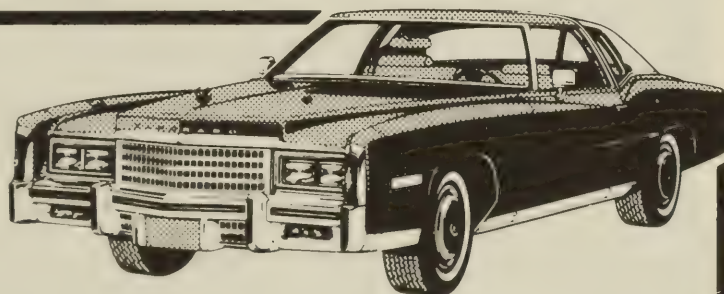


Grove's *Beethoven and His Nine Symphonies*, though written nearly a century ago from a now distant point of view, is filled with perceptive observations (Dover paperback). Basil Lam's chapter on Beethoven in the first volume of *The Symphony*, edited by Robert Simpson, is enlightening (Penguin), as is Simpson's own concise contribution to the BBC Music Guides, *Beethoven Symphonies* (University of Washington paperback). Donald Francis Tovey's classic essay appears in the first volume of *Essays in Musical Analysis* (Oxford, available in paperback). One of the most enlightening of all discussions of Beethoven's sketches and the light they throw on his process of composition is Philip Gossett's "Beethoven's Sixth Symphony: Sketches for the First Movement" in the *Journal of the American Musicological Society* for Summer 1974. Though necessarily technical, the article deals with certain fundamental problems and analyzes, among other things, the way Beethoven sketched and worked out the return to the first-movement recapitulation discussed in the notes.

Beethoven's Sixth has, of course, been recorded many times. There are two BSO performances currently available, one led by Erich Leinsdorf in his complete set of the Beethoven symphonies (RCA), and one by Charles Munch (RCA). Herbert von Karajan's first Berlin Philharmonic recording in a complete set of the nine symphonies (Deutsche Grammophon) is one I have lived happily with for over a decade (I have not had the opportunity to hear his most recent version). I grew up with George Szell's performance with the New York Philharmonic (now on an Odyssey three-disc set, mono), and I retain a special fondness for that reading, as I do for Szell's later version with the Cleveland Orchestra in his complete traversal of the nine.

—S.L.

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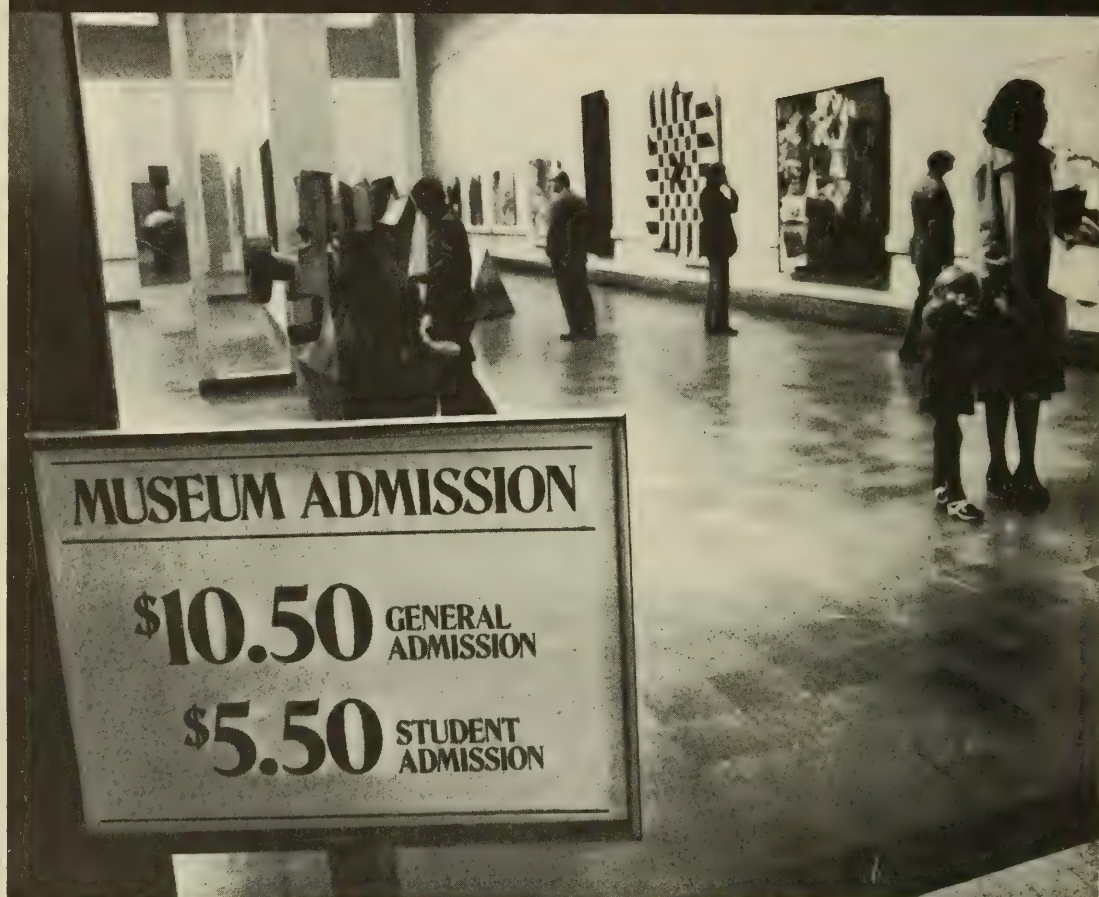
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## Dwight Peltzer

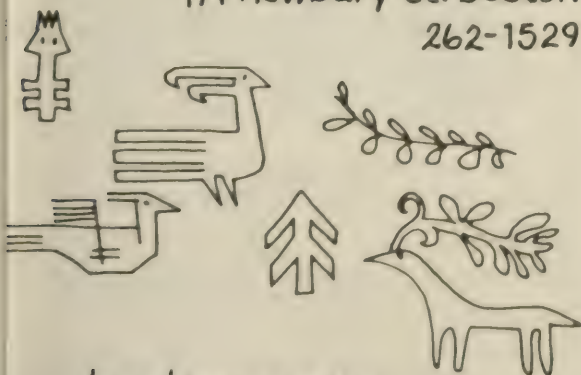


At age twelve, in Minneapolis, Minnesota, Dwight Peltzer performed Beethoven's First Piano Concerto as first prize winner in a young artist competition; since that time he has received numerous awards, including two consecutive Fulbright Fellowships for study in Germany, a Martha Baird Rockefeller Grant for a solo debut recital at Lincoln Center, and a Fulbright-Hays Visiting Professor Award at the University of Keele in England. Mr. Peltzer made his European orchestral debut in Berlin with Bruno Maderna's Concerto for Two Pianos and Orchestra, and in 1961 he began a long association with

Arthur Fiedler and the San Francisco Symphony. Since that time he has appeared regularly with major orchestras in the United States, Canada, and Europe, and he recently appeared at the Edinburgh International Festival. He has also played solo recitals in London and was invited by the BBC to record several programs of American music, including one in honor of Samuel Barber's seventieth birthday.

The present performances of Donald Martino's Concerto for Piano and Orchestra mark Mr. Peltzer's debut with the Boston Symphony Orchestra. Also this season, he gives the European premiere of Gunther Schuller's Concerto for Piano and Orchestra with the BBC Northern Symphony, and he will play Liszt's A major Concerto with the City of Birmingham Symphony at the Cheltenham Festival. Mr. Peltzer may be heard in solo and chamber music recordings on Serenus, Vox, and CRI records.

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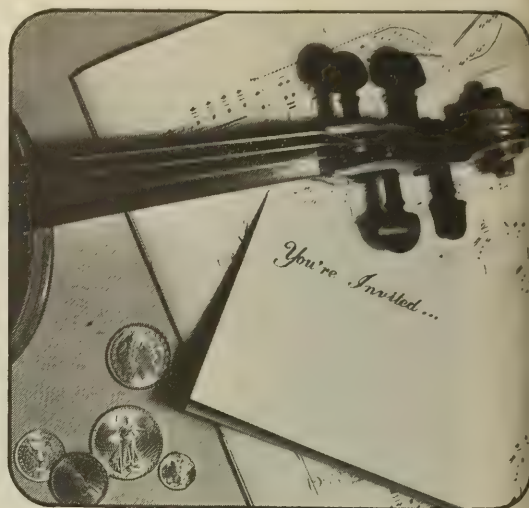
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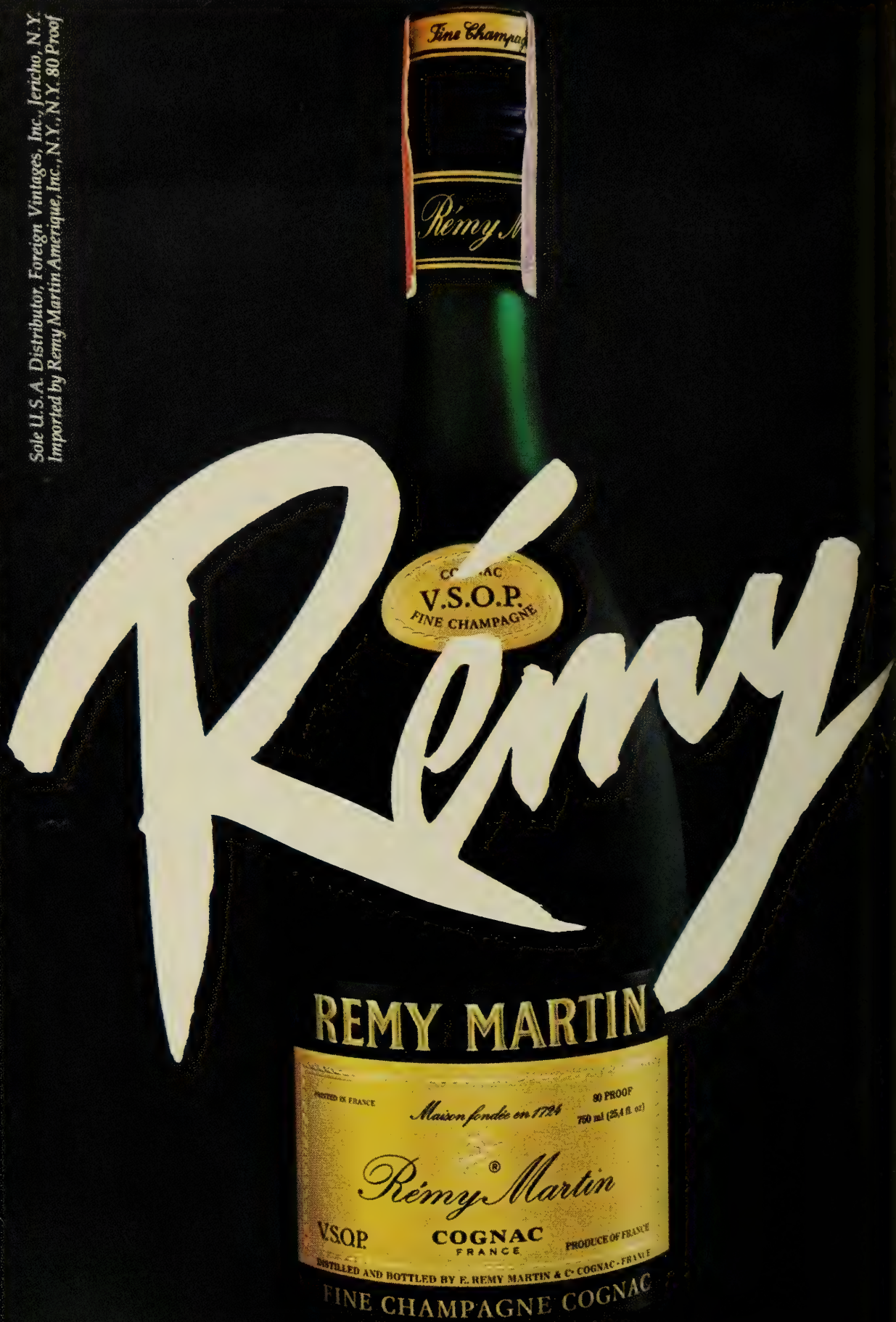
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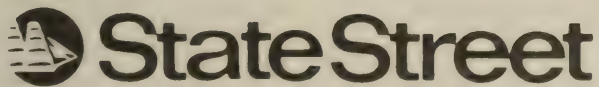
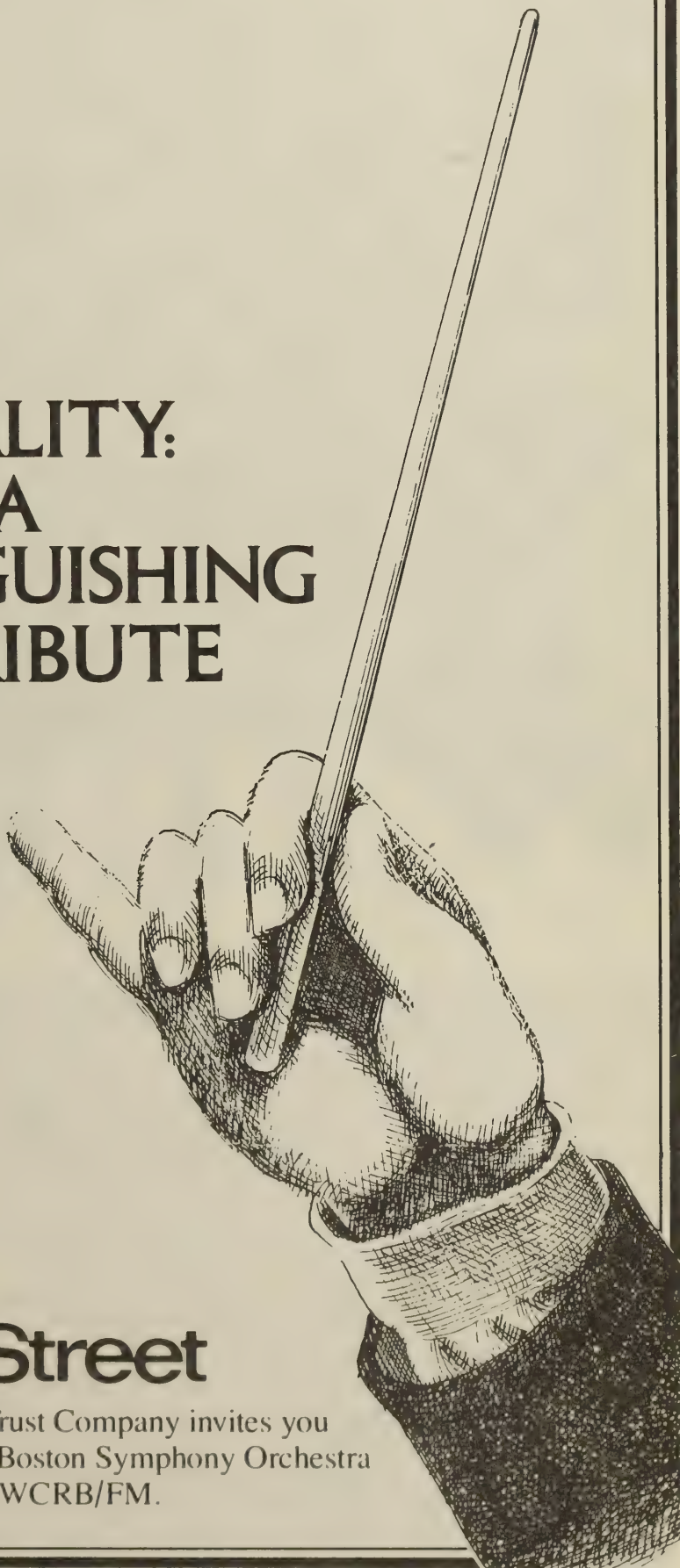
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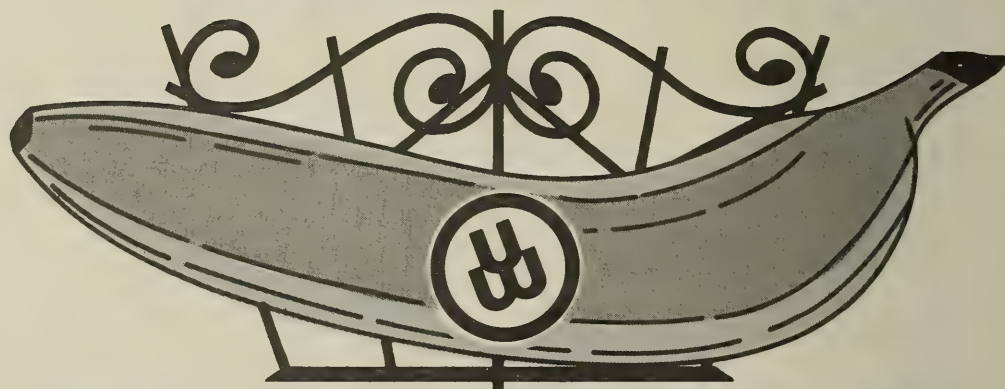
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## **Boston Symphony Chamber Players European Tour**

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The Boston Symphony Chamber Players embark on their 1980 European tour next month, performing fourteen concerts between 6 May, in London, and 22 May, in Vienna. Highlights of the tour include appearances at King's College Chapel in Cambridge, at the Brighton Festival, and at the Flanders Festival in Kortrijk, Belgium. The Chamber Players will be joined by members of the Academy of St. Martin-in-the-Fields for a Brahms Festival performance in Cologne, and they will also be heard in eight other cities, including Dusseldorf, Mannheim, Munich, and Prague. The tour has been made possible by grants from Bechstein Piano and the Digital Equipment Corporation.

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## **BSO Chamber Preludes and Suppers**

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The Boston Symphony Orchestra is pleased to announce the continuation of its popular series of chamber music concerts and suppers during the 1980-81 season. Subscribers to Tuesday, Thursday, and Saturday evening BSO concerts can hear orchestra members perform chamber music at 6 pm in the intimate surroundings of the Cabot-Cahners Room, which will open for drinks at 5:15 pm; a light supper is served following the recital, and you'll be seated in plenty of time for the evening's 8 pm BSO concert.

Only 150 seats are available for each Prelude series, so we urge you to place your order when you renew your BSO subscription this spring; the ticket price includes supper. No single tickets will be sold for these concerts, and, again, only subscribers may attend these special events.

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## **Boston Symphony 1980-81 Subscriptions**

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Boston Symphony Orchestra subscribers will receive program and renewal information for 1980-81—the BSO's Hundredth Anniversary Season—by mid-May. New subscriptions will also become available at that time. Details of the 1980-81 season were announced at a Symphony Hall press conference on 15 April.

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## **Tanglewood 1980**

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Complete program and ticket information for the Boston Symphony Orchestra's 1980 Tanglewood season is now available. Please address your inquiry to Tanglewood Ticket Information, Press Office, Symphony Hall, Boston 02115.

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## Art in Support of Art

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Following its immensely successful preview showing at the John F. Kennedy Library, the first BSO/WCRB Marathon Art Exhibition and Sale has moved to the first floor corridors of Symphony Hall where it will hang through 26 April. Collected by the Marathon '80 Fine Arts Committee headed by Mrs. Peter Graneau and Mrs. Richard Thornton of Concord, the works for sale include Gardner Cox's portrait "Charles Munch," Jack Callahan's "Arthur Fiedler," Harel Kedern's "Bach Studio," Mark Steele's "The Rehearsal," and Marian Knapp's cold cast bronze, "Cello Woman." Over 100 New England artists and galleries have donated their works, in media ranging from watercolors to sculpture, as Marathon '80 premiums. Two pledge desks will be staffed for the remaining BSO concerts during the hour before, intermissions, and for a time afterwards. Anyone interested in purchasing a work may come to a pledge desk located in the Hall's first floor corridors, or may telephone the Marathon Office at Symphony Hall at 266-1492, ext. 130 during business hours. Brigitta Graneau can be reached by phone at 369-7936, and she will arrange to meet with possible buyers at Symphony Hall or in Concord.

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## Area Buses

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Ten areas have provided bus service to and from Symphony Hall on Friday afternoons. In addition to providing a great convenience to subscribers, the buses make a profit which at the end of the year is donated to the BSO to help offset the annual deficit. We are indebted to the following BSO Council members who gave so much time and effort to this project: from the Andover Area, Mrs. Hart C. Leavitt and Mrs. Alexander Z. Warren; Cape Cod, Mrs. Daniel Bushnell; Concord, Mrs. Douglas Sears; Dedham/Dover, Mrs. Whitney Wright; Newton/Wellesley, Mrs. Lewis S. Pilcher and Mrs. Worthing L. West; New Hampshire, Mrs. George Foote; North Shore I, Mrs. Frank D'elseaux; North Shore II, Mrs. Richard S. Russell and Mrs. Lyon Weyburn; South Shore, Mrs. Winthrop Coffin; Weston, Mrs. Lovett Morse.

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## Friends' Contributions to the BSO

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Beginning with the Symphony's Centennial Season of 1980-81, the benefits to Friends contributing to the BSO will be adjusted somewhat. As a current Friend, you will be mailed a full description of the new categories of contribution. For the immediate information of those concertgoers planning their '80-'81 season attendance at Stage Door Lecture/Luncheons and Pre-Symphony Suppers, however, it must be noted that invitations to these very popular and stimulating events will now be received only by those Friends contributing \$50 or more.

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## Annual BSO Council Meeting and Luncheon

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The BSO Council's Annual Meeting and Luncheon will be held on Tuesday, 27 May at 12 noon in the Cabot-Cahners Room. William Pierce, "the Voice of the BSO," will be the featured speaker. Council members will receive their invitations the second week of May.



# HERE'S WORTH LIS



Photo: Peter Schmitt

## PLEASE GIVE

There are countless reasons why the BSO is a cause worthy of your contribution. But the performance you're attending now is surely the best reason of all. We need your support in order to continue to offer this same level of musical quality in the years to come. And now that we're so close to reaching our goal in the BSO 100th Anniversary Drive, we need your help more than ever!

Choose from our many gift opportunities, and link your name or

the name of a loved one with an endowment, scholarship, or capital improvement. Your contribution will be recognized and identified in a lasting way. In addition, major benefactors of \$100,000 or more will have their names inscribed on a Centennial Honor Roll in Symphony Hall.

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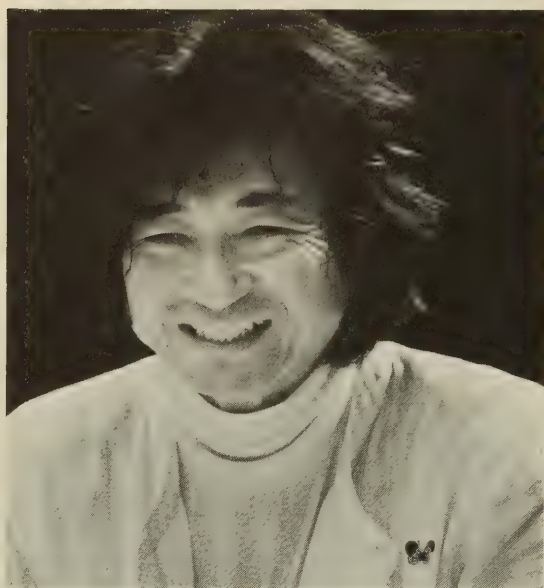
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Hall, Boston, MA 02115.  
Telephone: 236-1823.





## Seiji Ozawa



In the fall of 1973, Seiji Ozawa became the thirteenth Music Director of the Boston Symphony Orchestra since the Orchestra's founding in 1881.

Born in Shenyang, China in 1935 to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then Music Director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an Assistant Conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was Music Director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and Music Director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season in favor of guest conducting numerous American and European orchestras.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January of 1968; he had previously appeared with the Orchestra at Tanglewood, where he was made an Artistic Director in 1970. In December of that year he began his inaugural season as Conductor and Music Director of the San Francisco Symphony Orchestra. The Music Directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as Music Advisor there for the 1976-77 season.

As Music Director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the Orchestra's reputation internationally as well as at home. In February/March of 1976 he conducted concerts on the Orchestra's European tour, and in March 1978 he took the Orchestra to Japan for thirteen concerts in nine cities. At the invitation of the People's Republic of China, he then spent a week working with the Peking Central Philharmonic Orchestra. A year later, in March of 1979, he returned to China with the entire Boston Symphony Orchestra for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Most recently, in August/September of 1979, the Orchestra under the direction of Mr. Ozawa undertook its first tour devoted exclusively to appearances at the major music festivals of Europe, playing concerts at Lucerne, Montreux, and Besançon, in Belgium at Brussels and Ghent, and at the Salzburg, Berlin, and Edinburgh festivals.

Mr. Ozawa pursues an active international career and appears regularly with the orchestras of Berlin, Paris, and Japan. Since he first conducted opera at Salzburg in 1969, he has led numerous large-scale operatic and choral works. He has won an Emmy Award for outstanding achievement in music direction for the BSO's *Evening at Symphony* television series, and his recording of Berlioz's *Roméo et Juliette* has won a Grand Prix du Disque. Seiji Ozawa's recordings with the Boston Symphony Orchestra include works of Bartók, Berlioz, Brahms, Ives, Mahler, Ravel, and Sessions, with music of Berg, Holst, and Stravinsky forthcoming. The most recently released of Mr. Ozawa's BSO recordings include Respighi's *Pines of Rome*, *Fountains of Rome*, and *Roman Festivals*, and Tchaikovsky's complete *Swan Lake* on Deutsche Grammophon, and, on Philips, Schoenberg's *Gurrelieder*, taped live in Symphony Hall last spring.





# BOSTON SYMPHONY ORCHESTRA

1979/80

## First Violins

Joseph Silverstein  
*Concertmaster*  
*Charles Munch chair*

Emanuel Borok  
*Assistant Concertmaster*  
*Helen Horner McIntyre chair*

Max Hobart  
Cecylia Arzewski  
Bo Youp Hwang  
Max Winder  
Harry Dickson  
Gottfried Wilfinger  
Freddy Ostrovsky  
Leo Panasevich  
Sheldon Rotenberg  
Alfred Schneider  
\* Gerald Gelbloom  
\* Raymond Sird  
\* Ikuko Mizuno  
\* Amnon Levy

## Second Violins

Marylou Speaker  
*Fahnestock chair*

Vyacheslav Uritsky  
*Charlotte and Irving W. Rabb chair*

Michel Sasson  
Ronald Knudsen  
Leonard Moss  
Laszlo Nagy  
\* Michael Vitale  
\* Darlene Gray  
\* Ronald Wilkison  
\* Harvey Seigel  
\* Jerome Rosen  
\* Sheila Fiekowsky  
\* Gerald Elias  
\* Ronan Lefkowitz  
\* Joseph McGauley  
\* Nancy Bracken  
\* Joel Smirnoff

## Violas

Burton Fine  
*Charles S. Dana chair*

Patricia McCarty  
*Mrs. David Stoneman chair*

Eugene Lehner  
Robert Barnes  
Jerome Lipson  
Bernard Kadinoff  
Vincent Mauricci  
Earl Hedberg  
Joseph Pietropaolo  
Michael Zaretsky  
\* Marc Jeanneret  
\* Betty Benthin  
Cellos  
Jules Eskin  
*Philip R. Allen chair*  
Martin Hoherman  
*Vernon and Marion Alden chair*

Mischa Nieland  
Jerome Patterson  
\* Robert Ripley  
\* Luís Leguia  
\* Carol Procter  
\* Ronald Feldman  
\* Joel Moerschel  
\* Jonathan Miller  
\* Martha Babcock

## Basses

Edwin Barker  
*Harold D. Hodgkinson chair*  
William Rhein  
Joseph Hearne  
Bela Wurtzler  
Leslie Martin  
John Salkowski  
John Barwicki  
\* Robert Olson  
\* Lawrence Wolfe

## Flutes

Doriot Anthony Dwyer  
*Walter Piston chair*

Fenwick Smith  
Paul Fried

## Piccolo

Lois Schaefer  
*Evelyn and C. Charles Marran chair*

## Oboes

Ralph Gomberg  
*Mildred B. Remis chair*

Wayne Rapier  
Alfred Genovese

## English Horn

Laurence Thorstenberg  
*Phyllis Knight Beranek chair*

## Clarinets

Harold Wright  
*Ann S. M. Banks chair*

Pasquale Cardillo  
Peter Hadcock  
*E-flat clarinet*

## Bass Clarinet

Craig Nordstrom

## Bassoons

Sherman Walt  
*Edward A. Taft chair*  
Roland Small  
Matthew Ruggiero

## Contrabassoon

Richard Plaster

## Horns

Charles Kavalovski  
*Helen Sagoff Slosberg chair*  
Charles Yancich  
Daniel Katzen  
David Ohanian  
Richard Mackey  
Ralph Pottle

## Trumpets

Rolf Smedvig  
*Roger Louis Voisin chair*  
Andre Come

## Trombones

Ronald Barron  
*J.P. and Mary B. Barger chair*  
Norman Bolter  
Gordon Hallberg

## Tuba

Chester Schmitz

## Timpani

Everett Firth  
*Sylvia Shippen Wells chair*

## Percussion

Charles Smith  
Arthur Press  
*Assistant Timpani*  
Thomas Gauger  
Frank Epstein

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Bernard Zighéra  
Ann Hobson

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## FAREWELL AND THANKS

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Bernard Zighéra leaves the Boston Symphony Orchestra at the conclusion of the 1980 Tanglewood season. He has been principal harp with the BSO since 1926, and he also served as the orchestra's pianist for 18 years. Born in Paris and a member of the French Legion of Honor, Mr. Zighéra is a former member of the Société des Concerts and the Paris Opera Orchestra; from 1936 to 1942 he organized and conducted a successful series of chamber orchestra concerts in Boston. A devoted teacher, Mr. Zighéra has been on the faculty of the Berkshire Music Center since its founding in 1940 and of the New England Conservatory since 1927.



September 1979—August 1980

# BSO ANNUAL FUND APPEAL

## GOAL: \$2,000,000

We thank those who have already responded to the BSO's Annual Fund Appeal. However, additional help is still urgently needed to meet this year's goal of \$2,000,000 so necessary to maintaining the Boston Symphony and the Orchestra's present level of artistic excellence. Even if you have already contributed, please seriously consider an additional gift. And if you have not yet responded, please consider sending us your check *now*.

## PROGRESS REPORT

BSO Friends have contributed \$465,000 as of April 1st, 1980. Corporations and Foundations have added \$128,000, bringing the present total to \$593,000. With your help and that of thousands of others, we hope to raise an additional \$800,000 from the MUSICAL MARATHON (April 18 to 20), OPENING NIGHT AT POPS (April 29), the GLASS HOUSE shop at Tanglewood (open all summer), and from such regular winter season activities as the PRE-SYMPHONY SUPPERS and STAGE DOOR LECTURES. This \$800,000 will be realized only if you support these activities and if you urge your friends to participate.

These important projects are carried out by the Boston Council, the Tanglewood Council, and the Junior Council. But even with that anticipated \$800,000, we'll still need \$607,000 to reach our goal of \$2,000,000! So your contribution is vital, and we urge your support *now*. Remember that every donor becomes a Friend of the Boston Symphony Orchestra and that a gift of \$25 or more entitles you to numerous benefits throughout the year. Please help us with your support.

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Trustee and Resources  
Committee Chairman

Nelson J. Darling, Jr.  
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Mrs. John L. Grandin  
Overseer and Annual Giving Chairman

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## BOSTON SYMPHONY ORCHESTRA

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**Seiji Ozawa**, *Music Director*

Sir Colin Davis, *Principal Guest Conductor*

Joseph Silverstein, *Assistant Conductor*

Ninety-Ninth Season, 1979-80

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Thursday, 24 April at 8

Friday, 25 April at 2

Saturday, 26 April at 8

**SEIJI OZAWA** conducting

MAHLER

### Symphony No. 7

Langsam (Adagio)—Allegro con fuoco

*Nachtmusik*. Allegro moderato

Schattenhaft. Fließend, aber nicht schnell

(Phantomlike. Flowing, but not fast)

*Nachtmusik*. Andante amoroso

Rondo-Finale. Allegro ordinario

Thursday's and Saturday's concerts will end about 9:25 and Friday's about 3:25.

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Baldwin piano

Program materials for the Pre-Symphony Chamber Concert begin on page 32.

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## Gustav Mahler

### Symphony No. 7

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Gustav Mahler was born at Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He composed the second and fourth movements of what became his Seventh Symphony during the summer of 1904 and added the remaining three movements the following summer. Mahler himself conducted the first performance of the work in Prague on 19 September 1908. Frederick Stock led the Chicago Symphony in the first American performance on 15 April 1921. The Boston Symphony Orchestra first played the Seventh under Serge Koussevitzky on 15 October 1948. The only other performances since then were with William

Steinberg in 1970 and 1971 (including performances on tour to London, Paris, and Vienna in 1971). The symphony is scored for two piccolos, four flutes (the third doubling as second piccolo), three oboes, English horn, E flat clarinet, three clarinets, bass clarinet, three bassoons, contrabassoon, tenor horn in B flat, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, tamtam, triangle, glockenspiel, tambourine, cow bells, tubular bells, mandolin, guitar, two harps, and strings.

No composer ever found the medium of song so powerful a generating force for his symphonies as did Mahler. Even his purely instrumental works are imbued with the spirit of his song compositions, and analysts have grouped them into categories according to their varying connections with his song output. It was after completing his First Symphony (composed 1884-1887) that Mahler discovered and began to exploit the folk-oriented poems of *Des Knaben Wunderhorn*. From that point to the turn of the century, all of his work was infused with the influence of the *Wunderhorn* poems, either because he set the texts as songs and incorporated them into the Second, Third, and Fourth symphonies, or because he adapted song settings into symphonic form ("St. Anthony of Padua's Sermon to the Fishes" was composed as a song and simultaneously expanded in purely instrumental form as a movement of the Second Symphony). Thus all three of the symphonies composed at that time are referred to as the *Wunderhorn* symphonies.

But in 1901 Mahler began to set the poetry of Friedrich Rückert. The songs that came out of this new interest were less "folkish," more internalized; they are characterized by an almost chamber-music delicacy of orchestration, a feature that was to be more and more apparent in Mahler's symphonies, however large the orchestral forces grew. To Rückert's texts Mahler composed his greatest song cycle, *Kindertotenlieder* (*Songs on the Death of Children*), and a series of unrelated songs including one of his most typical and best known, "Ich bin der Welt abhanden gekommen." The "Rückert symphonies" — the Fifth, Sixth, and Seventh — are grouped together partly because of expressive connections with the Rückert songs, partly because they form a purely orchestral trilogy nestled



between symphonies that require vocal forces for their execution, and partly because of internal connections that make them as a group more similar than different.

All three of these purely orchestral symphonies lack any explicit program, but Mahler no doubt still felt the same way as he had in 1896, when he wrote to Max Marschalk concerning his First Symphony, which had once had a sort of literary program that Mahler later suppressed:

I worked out the title and these explanatory notes retrospectively. My reason for omitting them this time was not only that I thought them inadequate—in fact, not even accurate or relevant—but that I have experienced the way the audiences have been set on the wrong track by them. Believe me, even Beethoven's symphonies have their inner programs, and closer acquaintance with such a work brings understanding of the development of feeling appropriate to the ideas. It will eventually be the same with my works.

As far as Mahler's Fifth, Sixth, and Seventh symphonies were concerned, "closer acquaintance" was for a long time difficult to achieve, since they were performed rarely or only in excerpts (such as the famous Adagietto of the Fifth). But the availability of recordings—and no composer has benefited so much as Mahler

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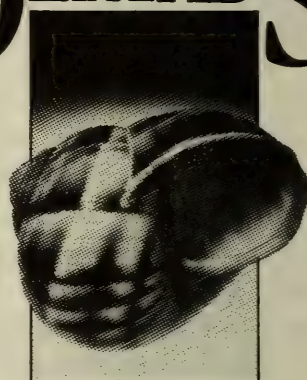
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from the arrival of long-playing records—allows anyone to develop the kind of familiarity Mahler felt was necessary to appreciate the “inner program.”

During the years of the “Rückert symphonies,” Mahler spent the winter months in the post of General Music Director of the Vienna Opera, supervising one of the most brilliant periods in the history of that institution. Of necessity he was a “summer composer,” since details of administration and performance took up his attention in the winter (and he characteristically threw himself into each project with full energy). So during the summers he and his family went to a vacation home in Maiernigg on Lake Wörth in Carinthia; here he completed the Fourth and began the Fifth symphonies before his marriage and later finished the Fifth through Eighth symphonies, all with remarkable speed. (That region of Austria must be overflowing with music; it is the same lake where Brahms had summered when he wrote his Second Symphony, Violin Concerto, and G major violin sonata.)

These years of rapid and confident composition corresponded to the earliest and happiest years of Mahler’s marriage to Alma Maria Schindler, a period that also saw the births of their two daughters, to whom Mahler was intensely devoted. Apparently Alma’s influence and support and the joys of family life were a strong impetus to creation. This is especially obvious if we compare

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Mahler's output from his marriage in 1902 to 1907—four huge symphonies—with the entire twenty years preceding—four symphonies, a cantata, and songs. Clearly he was feeling his abilities in the most positive sense during these years, and he composed with remarkable fluency. And, despite the quite unflattering picture that Alma painted of Mahler in her memoir of their life together (written, of course, after his death, when he could not object), Mahler was not the neurotic psychological cripple filled with death-yearnings that is often portrayed. In fact, until very recently, most biographers have emphasized the undoubted oddities and quirks and ambivalent elements of his character, colored by Alma's recollections, and overlooked the energy and vitality that he displayed as well.

Mahler's regimen in Maiernigg was vigorous. It began with a dive into the lake and an underwater swim as long as he could hold his breath; it continued later in the day with a hike—always taken at a bold clip—and mountain climbing. All this activity, it seems, was put to the service of generating and working out musical ideas. He had already completed the Fourth Symphony there in 1900 and began the Fifth along with some Rückert settings in 1901, the summer before he met Alma. By the following summer he was married to her, and she was expecting the birth of their first child (the wedding had been hastened a bit by her pregnancy). During that summer he finished the Fifth Symphony, which Michael



*Mahler with his daughter Maria Anna at his Maiernigg villa, with the Würthersee in the background*

Kennedy has aptly characterized as Mahler's "Eroica," passing from tragedy to triumph. During the summers of 1903 and 1904 he wrote the Sixth Symphony and started in on the Seventh in the latter year. He finished the Seventh in 1905 and composed most of the Eighth in 1906.

It was during the summer of 1907 that the apparently steady upward course of his career came grinding to a halt. He had already handed in his resignation to the Vienna Opera, though no successor was found until late in the summer. But his elder daughter Maria died on 5 July, a devastating blow to the composer, who adored her almost to distraction. Alma's mother, who had come out from Vienna to help in this crisis, herself suffered a heart attack, and the strain affected Alma's heart too. When Mahler jokingly suggested to the doctor that perhaps his heart ought also to be examined, he learned for the first time of a heart lesion, subsequently confirmed by two Viennese specialists. From now on his active life was severely restricted; the pastimes he most enjoyed were to be omitted entirely or drastically cut down. Thoughts of death that had been purely philosophical or mystical now became impending reality. His music, too, responded to the change. Mahler's last three compositions—*Das Lied von der Erde* and the Ninth and unfinished Tenth symphonies—all express in various ways and with ineffable delicacy his sense of the fragility of life and the sorrow of leavetaking.

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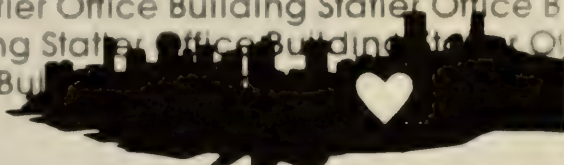
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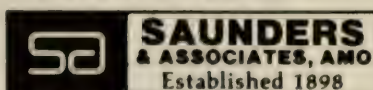
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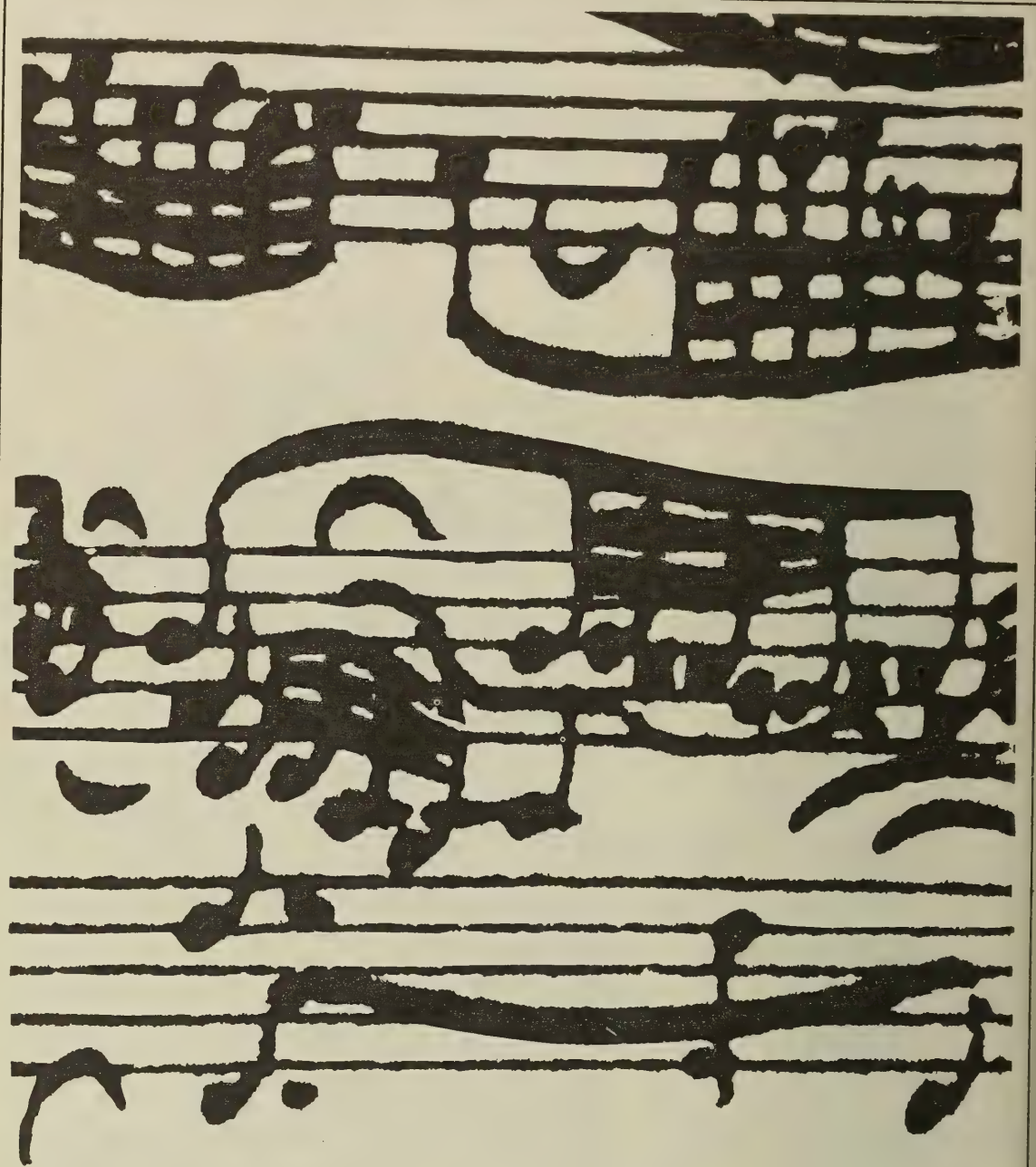


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During the summer of 1904 Mahler wrote the two movements headed "*Nachtmusik*." This was not a reference to Mozart's "little" night music; they reflect Mahler's interest in the moods, whims, and fancies of the night—especially in the form the symphony finally attained, with an oddly dark and mysterious scherzo between the two nocturnes. This emphasis on things nocturnal has caused the symphony to be nicknamed "*The Song of the Night*," but the name is neither authentic nor appropriate, since it does not in any way fit the two large outer movements.

After he had finished the second and fourth movements, Mahler had great difficulty in deciding how to fit them into a symphony. It was basically a problem of finding a way into the work, a way of beginning the other movements (and even of determining their basic mood), and of fitting the whole together. The problem lingered unsolved during the winter season of 1904-05. When the solution came to him during his vacation at Maiernigg, it was unexpected but welcome, as he recalled in a letter to Alma written in 1910, five years after he saw the way out of his difficulty:

In art as in life I am at the mercy of spontaneity. If I had to compose, not a note would come. . . I made up my mind to finish the Seventh, both Andantes of which were then on my table. I plagued myself for two weeks until I sank into gloom. . . then I tore off to the Dolomites. There I was led the same dance, and at last gave it up and returned home. . . I got into the boat to be rowed across. At the first stroke of the oars the theme (or rather the rhythm and character) of the introduction to the first movement came into my head—and in four weeks, the first, third and fifth movements were done.



*Mahler in the Dolomites*

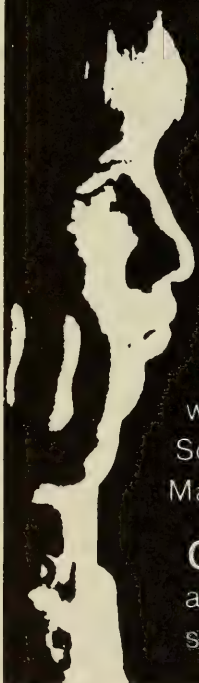


Once the impasse had been breached, the music came virtually in a flood, music of vigorous and assertive character, in the first and last movements, to provide the balancing "day" for the "night" of the three middle movements.

The symphony had to wait three years for its premiere, and Mahler's life had changed dramatically since he had written this music. The positive and vigorous man had been battered by death in the family and his own ill health. He had composed nothing during the fateful summer of 1907 and spent that of 1908 feeling ever more strongly the intimations of his own mortality. On the most casual stroll it was necessary to stop and check his pulse. As Alma recalled that summer, "Every excursion, every attempt at distraction was a failure." In September he journeyed to Prague to conduct the premiere. Although a number of Mahler devotees followed him there for the event (among them Arnold Schoenberg, Alban Berg, Otto Klemperer, Ossip Gabrilovitch, and Artur Bodanzky), Mahler himself was uncertain about the piece and nervously kept revising the orchestration up to and beyond the performance. All in all, the piece enjoyed no more than a *succès d'estime* with the public. Perhaps Mahler, as conductor, could no longer join in the sense of affirmation that the symphony as a whole produces. His mood at the time is aptly characterized by his philosophical reaction to an indignant trumpeter's query (which he reported in a letter to Alma):

One of the trumpeters asked Bodanzky in despair: 'I'd just like to know what's beautiful about blowing away at a trumpet stopped up to high C sharp.' This made me think deeply about the lot of man, who also cannot understand why he must endure being 'stopped' to the piercing agony of his own existence, cannot see what it's for, and how his screech is to be attuned to the great harmony of the universal symphony of all creation.

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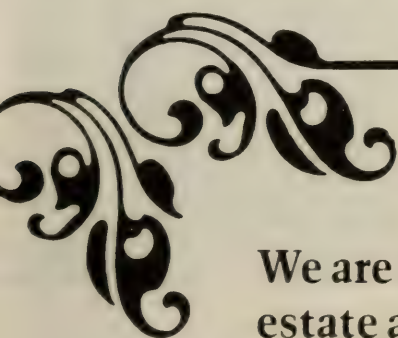
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Though the public at large may have been cool to the new symphony, at least one composer expressed himself directly to Mahler in terms of warmest praise. Arnold Schoenberg wrote to him before the year was out that he had especially admired the Seventh Symphony (and the Third before it) for a sense of balance and artistic harmony, and an avoidance of artificially whipped-up excitement (which he had sometimes felt elsewhere in Mahler's work). Schoenberg concluded with words that might seem incredible: "I have regarded you as a classic. But a classic which is still a *model* for me." Few observers of the time saw in these gigantic and complex symphonic structures an organization and control that might make them worthy of being called "classic!"

As with most of Mahler's symphonies, the composer draws his ideas from a wide range of sources and creates with them a cosmos. Marches, fanfares, waltzes, Ländler—these and more are taken up into Mahler's musical stew, to be transformed and recast through counterpoint and orchestral color into new patterns and relationships. The first movement is built up largely on march figures—fanfares and dotted rhythms. The slow introduction, on a B minor triad with added sixth, is a soft rhythmic tattoo in woodwinds and strings, over which a solo tenor horn introduces a wide-ranging theme with the same sharply dotted rhythm; the energy builds gradually to the E minor allegro of the principal theme. The falling fourth of this first allegro theme, played on horns and cellos, reappears in progressive intensifications, finally becoming entire chords built up of fourths, a striking new means of harmonic construction. (This may be, in part, what recommended the movement to Schoenberg, who had used similar kinds of



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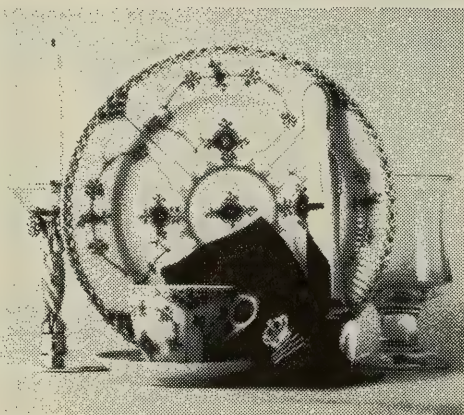
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chords in his Chamber Symphony, Opus 9, composed after Mahler had finished his Seventh, but before it was performed.) The C major second theme (marked to be played "with great dash") is an expressive, sugar-sweet Viennese tune (though not in waltz time) with passing chromatic harmonies and pauses on climactic high notes. The sprawling sonata structure is built on these few ideas and their derivatives.

The second, third, and fourth movements form a trilogy of nocturnal pieces, with varying night moods, the first and last of the three specifically called "night music" by the composer. Night Music I is about major and minor keys (simultaneously sometimes), moonlit elegance, hints of a fandango rhythm. The scherzo is skittery and uncanny, an ironic counterpoise to the other two movements. Night Music II is an amorous serenade—this is clear from the plucked string sounds of mandolin, guitar, and harp. At the outset the solo violin sings a languishing lover's refrain that punctuates the proceedings.

For the rondo-finale, Mahler composed an energetic C major movement that might bear, as a whole, the marking given to the timpani at the opening: "with bravura." It is openhearted and jolly, with some apparent touches of parody. The purposeful theme marching up the scale in horns and strings against lively sixteenth-note figurations in the woodwinds could well be Wagner's mastersingers (who march to the same drummer in the same key). A huge long-held C major climax is cancelled by an overlapping A flat chord in the woodwinds, which leads to a new tune in A flat. Some commentators have pointed out that it begins with the same contour as Lehár's famous *Merry Widow* waltz (though not in  $\frac{3}{4}$ ) and conclude that Mahler is parodying the popular operetta, which was produced in 1905. But they overlook the fact that Mahler finished this movement during the summer, whereas Lehár's rich and charming widow did not begin winning hearts in Vienna and throughout the world until the following December. In a sense, this entire last movement is a reversion to the style of the *Wunderhorn* symphonies; it is lighter in mood than the rest of the piece until the very end, when the allegro theme from the opening movement returns with repetitions in a kaleidoscopic series of keys, a powerful affirmation still hinting at questions that remain.

—Steven Ledbetter

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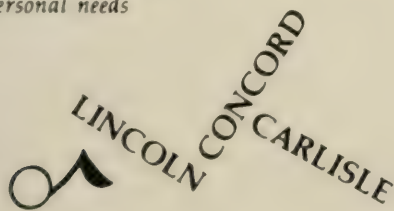
Books on Mahler come in every size, but one of the very best is also the shortest: Michael Kennedy's *Mahler* in the Master Musicians series (Littlefield paperback). What will eventually be the standard biography—big and extremely detailed—*Mahler* by Henry-Louis de La Grange is still a one-volume torso that ends well before the composition of the Seventh Symphony (Doubleday). Alma Mahler's memoirs *And the Bridge is Love* (Harcourt Brace Jovanovich) and *Gustav Mahler: Memories and Letters* (University of Washington) are full of interesting material, but they must be treated with care. Alma's original selection of Mahler's letters has been republished in a new, amplified edition by Knud Martner as *Selected Letters of Gustav Mahler* with revised dates and many corrections of Alma's notes (Farrar, Straus and Giroux). *Mahler* by Kurt Blaukopf is a coffee-table book, often encountered on remainder tables; organization and content are rather indiscriminate, but the pictures are wonderful (Oxford). Egon Gartenberg's *Mahler* is the most recent popular biography; it is strong on the Viennese milieu, but the musical discussion (in a separate section of the book) is quite trivial (Schirmer paperback). Philip Barford's *Mahler Symphonies and Songs* in the BBC Music Guides is a useful brief guide (University of Washington paperback).

Although the Seventh is perhaps the least-recorded of Mahler's symphonies, there are nonetheless performances representing a wide range of views. I am partial to recent trends that play down the neuroses and allow the music to speak for itself rather more objectively. Given that preference, I find that I lean toward the reading of Bernard Haitink with the Concertgebouw Orchestra (Philips), which seems somewhat less "driven" than the other versions currently available. But the more hectic versions of Leonard Bernstein with the New York Philharmonic (Columbia) or Sir Georg Solti with the Chicago Symphony (London) may appeal to those looking for more intense Mahler; both recordings have things to recommend them, but Solti's recorded sound is the more "present" of the two. Of special interest, although it is not in the current catalogues, is Otto Klemperer's reading with the New Philharmonia, since Klemperer heard Mahler conduct the premiere of the work. His version, predictably, is broadly paced, but with intricate attention to detail.

—S.L.

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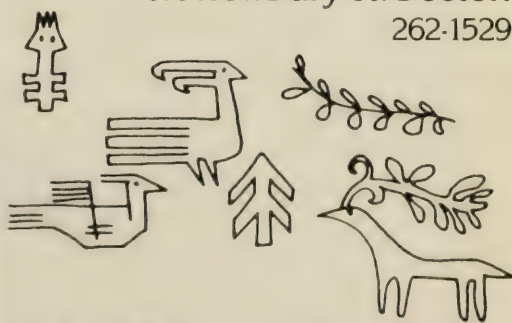


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PATRICIA McCARTY, viola

BETTY BENTHIN, viola

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BRUCKNER

String Quintet in F

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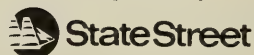
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**Anton Bruckner**  
**String Quintet in F**

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Chamber music was almost entirely neglected by a number of major orchestral composers in the nineteenth century, Berlioz, Wagner, Liszt, and Bruckner among them. Bruckner's output of major compositions was pretty much restricted to symphonies and masses; his smaller works were for the most part choral or organ compositions. Bruckner apparently wrote for the unusual (for him) medium of the string quintet at the invitation of Josef Hellmesberger, who in 1861 had been one of the examiners when Bruckner applied for a diploma that would qualify him to teach harmony and counterpoint in Austrian conservatories. The applicant passed the examination brilliantly and Hellmesberger invited him to compose a piece for his string quartet. The response was not forthcoming until June 1879, shortly after Bruckner had completed his Fifth Symphony, and even then he chose to write for the larger ensemble of quintet, including a second viola as the fifth instrument.

The resulting composition is one of those fascinating rare cases when a composer steps off his familiar and well-trodden paths to try a quite unusual line. Not that the quintet sounds like anyone but Bruckner: the thematic treatment that develops large forms out of small motives expanding and growing organically into new shapes, the wide-ranging chromatic harmony, and the contrapuntal textures are equally characteristic of Bruckner the symphonist. Still, since this was his first venture into the realm of chamber music (with the exception of a youthful string quartet from his student years), the wonder is that he so rarely fell into patterns of string writing characteristic of works composed for full orchestra. He does lapse noticeably at the very end, where he clearly tries to produce the kind of sonorous climax that a full orchestra is capable of, but for the most part the writing is detailed and intricate.

A shift from F major to F minor in the opening bar generates much of the first movement—precisely the same shift (and in the same key) that opens the Third Symphony of Johannes Brahms, the greatest chamber music composer of Bruckner's time—and, ironically, the one composer least likely to have influenced him, since Bruckner was an ardent Wagnerite. The scherzo is a charmingly quirky movement, full of wide leaps and offbeat rhythms. Hellmesberger said it was too difficult, and for a time it was replaced by an Intermezzo, but the original scherzo finally won out and returned to its position in the quintet. The adagio was originally the second movement, but Bruckner later exchanged its position with that of the scherzo. He often made slow movements into emotional highpoints of his works, and this one is no exception. It is richly and sensuously scored, calling up the world of the late Beethoven quartets. The finale opens with a search for the home key, tosses motives back and forth before setting out on a most unacademic fugato, and moves from its opening intimations of F minor to a massively scored F major conclusion.

—S.L.



## Gerald Elias

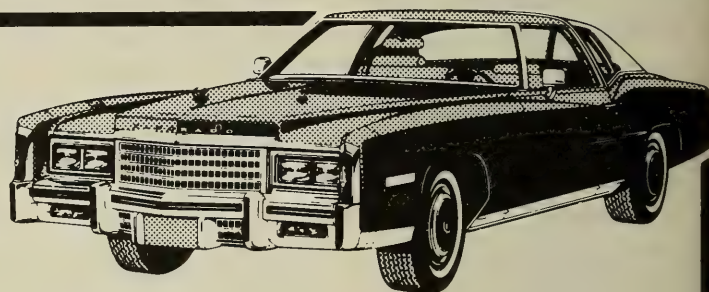


Gerald Elias joined the Boston Symphony Orchestra's violin section in 1975 shortly after graduating from Yale University, where he simultaneously received degrees from Yale College and the Yale School of Music. Born in Westbury, New York, he began his private studies at the age of eight with A. William Liva; subsequent teachers included Ivan Galamian of the Juilliard School and BSO concertmaster Joseph Silverstein.

Mr. Elias has had considerable solo experience, having performed concertos in Europe, Japan, Hong Kong, Australia, and New Zealand, and having given recitals in Ohio, Texas,

and throughout New York and New England. A 1973 Berkshire Music Center fellow at Tanglewood, he has worked with the Guarneri String Quartet at Norfolk, Connecticut, and he has performed in chamber music festivals at Sarasota, Florida, and Tanglewood.

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## Ronan Lefkowitz

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Born in Oxford, England, Ronan Lefkowitz joined the violins of the Boston Symphony Orchestra in 1976. He is a graduate of Brookline High School and Harvard College, and he studied violin with Max Rostal, Joseph Silverstein, and Szymon Goldberg. He has been concertmaster and frequent soloist with the Greater Boston Youth Symphony, and was concertmaster under Leopold Stokowski of the International Youth Symphony Orchestra at St. Moritz, Switzerland in August 1969, for which he won first prize as the most promising young violinist at the International Festival of Youth

Orchestras. A 1972 winner of the Gingold-Silverstein Violin Prize at Tanglewood's Berkshire Music Center, Mr. Lefkowitz has performed chamber music at Tanglewood, with the Harvard Chamber Players, and at the Marlboro Music Festival, and he has made numerous recital appearances in the Boston area.

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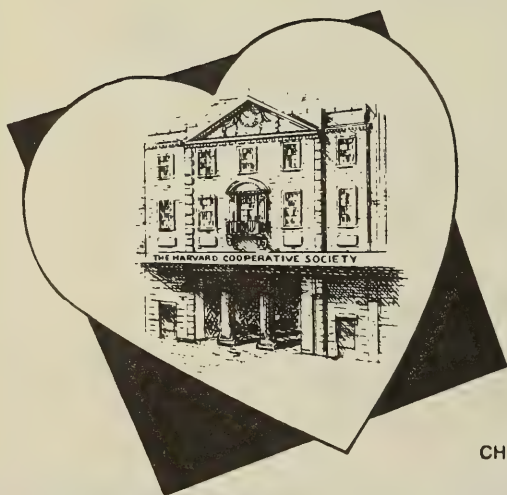
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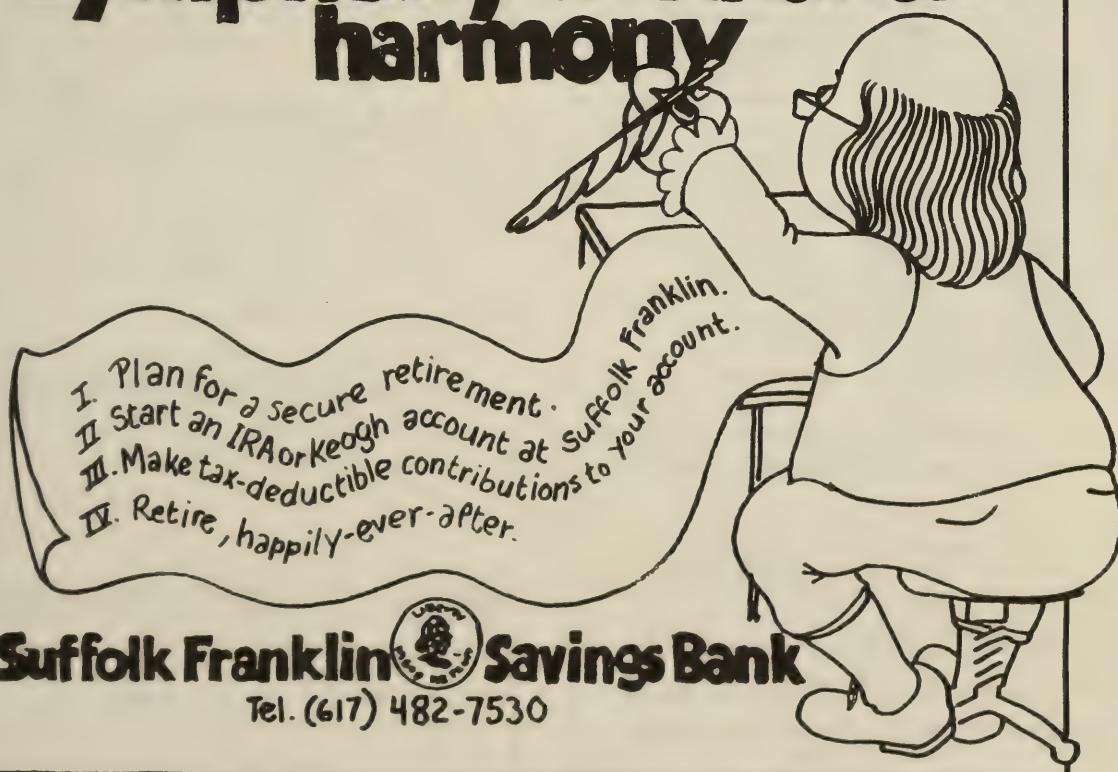
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Assistant principal violist Patricia McCarty earned B.M. and M.M. degrees from the University of Michigan, where she was a student of Francis Bundra. A prizewinner in numerous competitions, most notably the 1972 Geneva Concours, she has appeared as soloist with the Houston Symphony, l'Orchestre de la Suisse Romande, the Civic Orchestra of Chicago, the Ithaca College Orchestra in Lincoln Center, and many community orchestras in the U.S. Her recital appearances include the 1975 International Viola Congress, NET's Young Musical Artists Series, and campus guest residencies.

A student at Tanglewood in 1975, she has also participated in the Marlboro and Interlochen festivals and performed before President Carter at the White House while on tour with Music from Marlboro. Before joining the Boston Symphony this season, Ms. McCarty was a member of the Lenox Quartet. She has held faculty positions at the University of Michigan, the National Music Camp, and Ithaca College.

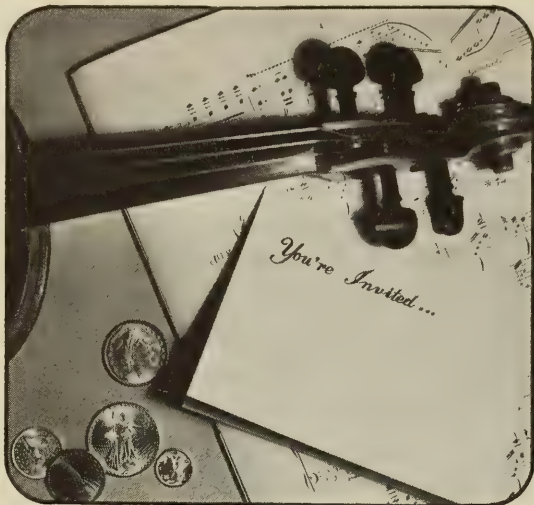
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## Betty Benthin

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A native Oregonian, Betty Benthin is a violist, violinist, and pianist all in one. She came to the Boston Symphony's viola section in 1977 from the Minnesota Orchestra and the St. Paul Chamber Orchestra, for which she was associate principal viola, extra violinist, and chamber pianist. At Idaho State University, she was an artist-in-residence and lecturer on her three instruments. She has studied at the Curtis Institute and the Yale School of Music, and her teachers have included violist William Primrose, violinist Jascha Brodsky, and pianist Grant Johannesen.

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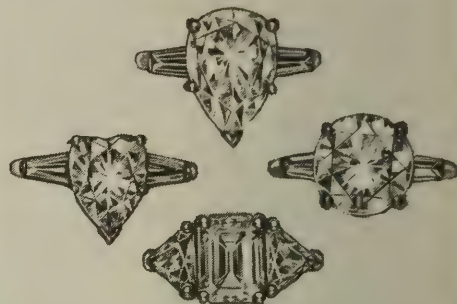
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## Jonathan Miller



A two-week Pablo Casals master class in the spring of 1961 at the University of California at Berkeley led Jonathan Miller to abandon his study of literature there and to devote himself to the cello. In the years following, he studied with and played for such masters of the instrument as Pierre Fournier, Raya Garbousova, his principal teacher Bernard Greenhouse, Gregor Piatigorsky, Leonard Rose, Mstislav Rostropovich, and Harvey Shapiro, on scholarships and fellowships which took him to UCLA, Tanglewood, the Hartt School, and Juilliard. He also studied chamber music with

such teachers as Claus Adam, Lillian Fuchs, Felix Galimir, William Kroll, William Primrose, Joseph Silverstein, and David Soyer.

Before joining the Boston Symphony in 1971, Mr. Miller held appointments as principal cellist with the San Diego, Hartford, and Juilliard orchestras. He is a winner of the Jeunesses Musicales auditions, he has twice toured the country as a member of the New York String Sextet, and he has performed widely as soloist in recital. Until this year, he has performed on his Carlo Antonio Testore cello of 1742, but now plays his recently acquired Matteo Goffriller instrument of 1728. Mr. Miller is founder and cellist of the GBH/Boston Artists Ensemble which broadcasts live chamber music at 1 o'clock each Sunday afternoon.

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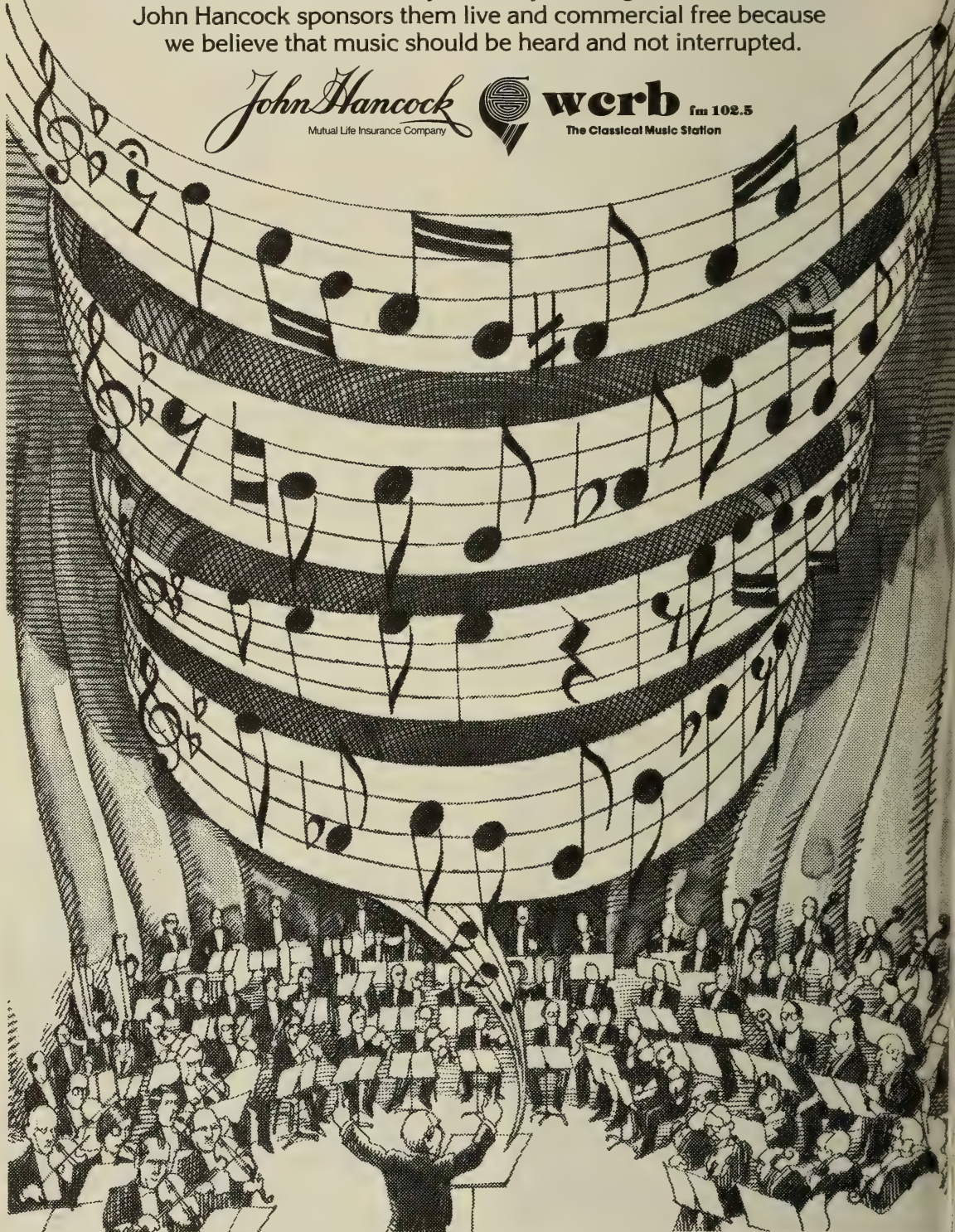
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# 1979-80 SEASON SUMMARY

## WORKS PERFORMED DURING THE BOSTON SYMPHONY ORCHESTRA'S 1979-80 SUBSCRIPTION SEASON

	<u>Week</u>
BACH, J.S. Ricercar a six from the <i>Musical Offering</i> , BWV 1079, orchestrated by Anton Webern	21
BEETHOVEN Symphony No. 3 in E flat, Op. 55, <i>Eroica</i> Symphony No. 5 in C minor, Op. 67 Symphony No. 6 in F, Op. 68, <i>Pastoral</i> Violin Concerto in D, Op. 61 ITZHAK PERLMAN, violin	5 1, Tue B2 21 8
BOULEZ Rituel, in memoriam maderna	2
BRAHMS Symphony No. 2 in D, Op. 73	16
BRITTEN Suite on English Folk Tunes, "A Time There Was . . .," Op. 90	10
BRUCKNER Symphony No. 3 in D minor	3
CHAUSSON Poème for violin and orchestra, Op. 25 JOSEPH SILVERSTEIN, violin	Tue B2
CHOPIN Piano Concerto No. 2 in F minor, Op. 21 CHRISTIAN ZACHARIAS, piano	5
COLGRASS Déjà Vu for percussion and orchestra EVERETT FIRTH CHARLES SMITH ARTHUR PRESS THOMAS GAUGER FRANK EPSTEIN	9
DUKAS Polyeucte, Overture to Corneille's tragedy	5



DVOŘÁK	
Stabat Mater, Op. 58	11
PHYLLIS BRYN-JULSON, soprano	
JAN DeGAETANI, mezzo-soprano	
KENNETH RIEGEL, tenor	
BENJAMIN LUXON, baritone	
TANGLEWOOD FESTIVAL CHORUS,	
JOHN OLIVER, conductor	
Symphony No. 9 in E minor, Op. 95,	14
<i>From the New World</i>	
FAURÉ	
Pelléas et Mélisande, Suite from the	14 (insert)
Incidental Music to Maeterlinck's Tragedy,	
Op. 80	
GLUCK	
Orfeo ed Euridice	18
D'ANNA FORTUNATO, mezzo-soprano	
MARGARET MARSHALL, soprano	
ELIZABETH KNIGHTON, soprano	
TANGLEWOOD FESTIVAL CHORUS,	
JOHN OLIVER, conductor	
HAYDN	
Symphony No. 49 in F minor, <i>La Passione</i>	6
Symphony No. 85 in B flat, <i>La Reine</i>	9
Symphony No. 101 in D, <i>The Clock</i>	15
Symphony No. 104 in D, <i>London</i>	4
HINDEMITH	
Concert Music for strings and brass, Op. 50	13
HOLST	
The Planets, Suite for large orchestra, Op. 32	7
NEW ENGLAND CONSERVATORY CHORUS,	
LORNA COOKE deVARON, conductor	
HONEGGER	
Symphony No. 5 ( <i>di tre re</i> )	14 (insert)
JANÁČEK	
Sinfonietta	2
LIADOV	
The Enchanted Lake, Legend for orchestra, Op. 62	2
LISZT	
Piano Concerto No. 2 in A	15
RUSSELL SHERMAN, piano	
MAHLER	
Symphony No. 7	22
MARTINO	
Concerto for Piano and Orchestra	21
DWIGHT PELTZER, piano	

MENDELSSOHN	
Elijah, Op. 70	20
SHERRILL MILNES, baritone	
ELLY AMELING, soprano	
GWENDOLYN KILLEBREW, mezzo-soprano	
NEIL SHICOFF, tenor	
TANGLEWOOD FESTIVAL CHORUS,	
JOHN OLIVER, conductor	
BOSTON BOY CHOIR,	
THEODORE MARIER, director	
Overture, The Hebrides (Fingal's Cave), Op. 26	4
MOZART	
Piano Concerto No. 20 in D minor, K.466	7
MURRAY PERAHIA, piano	
Overture to Der Schauspieldirektor	7
(The Impresario), K.486	
Symphony No. 39 in E flat, K.543	12
Symphony No. 40 in G minor, K.550	12
Symphony No. 41 in C, K.551, <i>Jupiter</i>	12
Violin Concerto No. 4 in D, K.218	10
JOSEPH SILVERSTEIN, violin	
PROKOFIEV	
Piano Concerto No. 3 in C, Op. 26	2
MARTHA ARGERICH, piano	
RACHMANINOFF	
The Bells, Poem for orchestra, chorus,	6
and soloists, Op. 35	
TANGLEWOOD FESTIVAL CHORUS,	
JOHN OLIVER, conductor	
SHERI GREENAWALD, soprano	
NEIL ROSENSHEIN, tenor	
JOHN CHEEK, bass-baritone	
Symphony No. 2 in E minor, Op. 27	10
RAVEL	
Bolero	1, Tue B2
Shéhérazade, Three poems for voice	1
and orchestra	
FREDERICA VON STADE, mezzo-soprano	
Pavane pour une Infante défunte	1
Tzigane, Concert rhapsody for	Tue B2
violin and orchestra	
JOSEPH SILVERSTEIN, violin	
SCHUBERT	
Symphony No. 2 in B flat, D.125	3
Symphony No. 8 in C, D.944	17
(old No. 7 or No. 9)	



SCHUMANN	
Piano Concerto in A minor, Op. 54	17
CLAUDIO ARRAU, piano	
Symphony No. 2 in C, Op. 61	4
SIBELIUS	
Pohjola's Daughter, Symphonic fantasy, Op. 49	16
Symphony No. 7, Op. 105, in one movement	16
Violin Concerto in D minor, Op. 47	19
JOSEPH SILVERSTEIN, violin	
STRAUSS, R.	
Till Eulenspiegel's Merry Pranks, Op. 28	13
STRAVINSKY	
Concerto in D for violin and orchestra	8
ITZHAK PERLMAN, violin	
Ode in three parts, for orchestra	8
Petrushka, Burlesque in four scenes (1947)	15
Le Sacre du printemps	8
TCHAIKOVSKY	
Manfred, Op. 58, Symphony in four scenes	19
after the dramatic poem by Byron	
Symphony No. 2 in C minor, Op. 17, <i>Little Russian</i>	9
Symphony No. 5 in E minor, Op. 64	13
VARÈSE	
Intégrales	6

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DURING THE 1979-80 SUBSCRIPTION SEASON

	<u>Week</u>
SEIJI OZAWA, Music Director	1, 2, 3, Tue B2, 7, 8, 11, 20, 21, 22
SIR COLIN DAVIS, Principal Guest Conductor	16, 17
JOSEPH SILVERSTEIN, Assistant Conductor	4, 14*
VLADIMIR ASHKENAZY	19
GEORGE CLEVE	18
SERGIU COMISSIONA	15
EDO DE WAART	5, 6
KURT MASUR	12, 13
LEONARD SLATKIN	9
DAVID ZINMAN	10

\*Seiji Ozawa indisposed



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**SOLOISTS WITH THE BOSTON SYMPHONY ORCHESTRA  
DURING THE 1979-80 SUBSCRIPTION SEASON**

	<u>Week</u>
AMELING, ELLY, soprano	20
ARGERICH, MARTHA, piano	2
ARRAU, CLAUDIO, piano	17
BRYN-JULSON, PHYLLIS, soprano	11
CHEEK, JOHN, bass-baritone	6
DeGAETANI, JAN, mezzo-soprano	11
EPSTEIN, FRANK, percussion	9
FIRTH, EVERETT, percussion	9
FORTUNATO, D'ANNA, mezzo-soprano*	18 (insert)
GAUGER, THOMAS, percussion	9
GREENAWALD, SHERI, soprano	6
KILLEBREW, GWENDOLYN, mezzo-soprano	20
KNIGHTON, ELIZABETH, soprano	18
LUXON, BENJAMIN, baritone	11
MARSHALL, MARGARET, soprano	18
MILNES, SHERRILL, baritone	20
PELTZER, DWIGHT, piano	21
PERAHIA, MURRAY, piano	7
PERLMAN, ITZHAK, violin	8
PRESS, ARTHUR, percussion	9
RIEGEL, KENNETH, tenor	11
ROSENSHEIN, NEIL, tenor	6
SHERMAN, RUSSELL, piano	15
SHICOFF, NEIL, tenor	20
SILVERSTEIN, JOSEPH, violin	Tue B2, 10, 19
SMITH, CHARLES, percussion	9
VON STADE, FREDERICA, mezzo-soprano	1
ZACHARIAS, CHRISTIAN, piano	5
BOSTON BOY CHOIR,	20
THEODORE MARIER, director	
NEW ENGLAND CONSERVATORY CHORUS,	7
LORNA COOKE deVARON, conductor	
TANGLEWOOD FESTIVAL CHORUS,	6, 11, 18, 20
JOHN OLIVER, conductor	

\*Jan DeGaetani indisposed

**WORKS PERFORMED AT SYMPHONY HALL CHAMBER  
PRELUDES DURING THE 1979-80 SUBSCRIPTION SEASON**

	<u>Week</u>
BEETHOVEN	
String Quartet in C minor, Op. 18, No. 4	8
Trio in C minor for violin, viola, and cello, Op. 9, No. 3	1
BRAHMS	
Sonata in F minor for clarinet and piano, Op. 120, No. 1	16
BRUCKNER	
String Quintet in F	22
COLGRASS	
Variations for four drums and viola	9
DOHNÁNYI	
Serenade in C, Op. 10, for violin, viola, and cello	12
DVOŘÁK	
Romance in F minor, Op. 11	2
HAYDN	
Flute Quartet in G, Hob. II:1	9
Trio in D for flute, violin, and cello, Hob. IV:11	9
Trio in C for piano, violin, and cello, Hob. XV:27	4
MENDELSSOHN	
Trio in D minor for piano, violin, and cello, Op. 49	4
MOZART	
Quartet in F for oboe and strings, K.370 (K.368b)	12
PROKOFIEV	
March from <i>Music for Children</i>	15
Sonata No. 1 in F minor for violin and piano, Op. 80	2
RAVEL	
Sonata for violin and cello	1
SCHUBERT	
String Quartet in A minor, D.804	16
STRAVINSKY	
Duo Concertant	15
Suite Italienne	15
Three Pieces for String Quartet	8
TCHAIKOVSKY	
Valse-Scherzo, Op. 34	2



**CHAMBER PRELUDE PERFORMERS  
DURING THE 1979-80 SUBSCRIPTION SEASON**

	<u>Week</u>
BABCOCK, MARTHA, cello	12
BARNES, ROBERT, viola	9, 12
BENTHIN, BETTY, viola & piano	1, 15, 22
BOROK, EMANUEL, violin	2
BRACKEN, NANCY, violin	8
CASSITY, GWINDALE, piano	16
ELIAS, GERALD, violin	22
EPSTEIN, FRANK, percussion	9
FELDMAN, RONALD, cello	4
FIEKOWSKY, SHEILA, violin	4*, 8
GENOVESE, ALFRED, oboe	12
HADCOCK, PETER, clarinet	16
HEDBERG, EARL, viola	16
KADINOFF, BERNARD, viola	8
LEFKOWITZ, RONAN, violin	22
LEGUIA, LUIS, cello	15
LEVY, AMNON, violin	9
McCARTY, PATRICIA, viola	22
MILLER, JONATHAN, cello	22
MOERSCHEL, JOEL, cello	1
O'RILEY, CHRISTOPHER, piano	4
OSTROVSKY, FREDY, violin	1
PROCTER, CAROL, cello	9
RIPLEY, ROBERT, cello	8
SCHNEIDER, ALFRED, violin	16
SEIGEL, HARVEY, violin	12
SIRD, RAYMOND, violin	16
SMITH, FENWICK, flute	9
SPEAKER, MARYLOU, violin	15
YAMPOLSKY, TATIANA, piano	2
ZEISE, KARL, cello	16

\*Jerome Rosen indisposed



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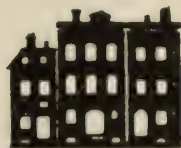
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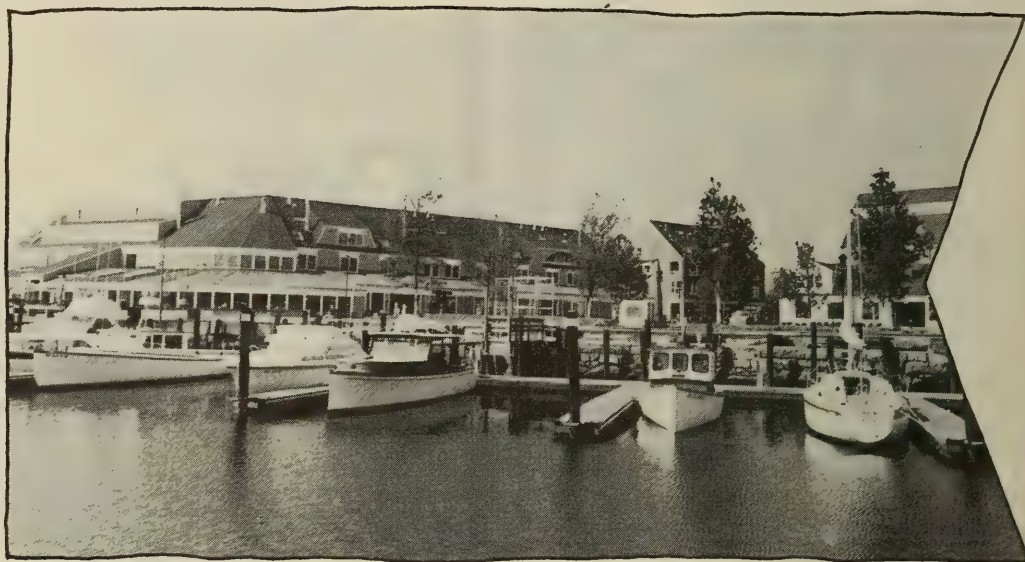
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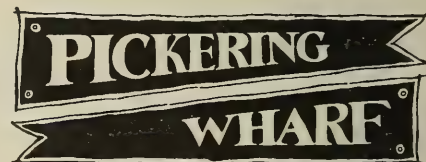
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**THE BOX OFFICE** is open from 10 a.m. until 6 p.m. Monday through Saturday. Single tickets for all Boston Symphony concerts go on sale twenty-eight days before a given concert once a series has begun, and phone reservations will be accepted. For outside events at Symphony Hall, tickets will be available three weeks before the concert. No phone orders will be accepted for these events.

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**WHEELCHAIR ACCOMMODATIONS** in Symphony Hall may be made by calling in advance. House personnel stationed at the Massachusetts Avenue entrance to the Hall will assist patrons in wheelchairs into the building and to their seats.

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**MEN'S ROOMS** are located on the first floor on the Massachusetts Avenue side by the elevator, and on the second floor next to the coatroom in the corridor on the first violin side.

**LOUNGES AND BAR SERVICE:** There are two lounges in Symphony Hall. The Hatch Room on the first floor, and the Cabot-Cahners Room on the second, serve drinks from one hour before each performance and are open for a reasonable amount of time after the concert. For the Friday afternoon concerts, both rooms will be open at 12:15, with sandwiches available until concert time.

**CAMERA AND RECORDING EQUIPMENT** may not be brought into Symphony Hall during the concerts.

**LOST AND FOUND** is located at the switchboard near the main entrance.

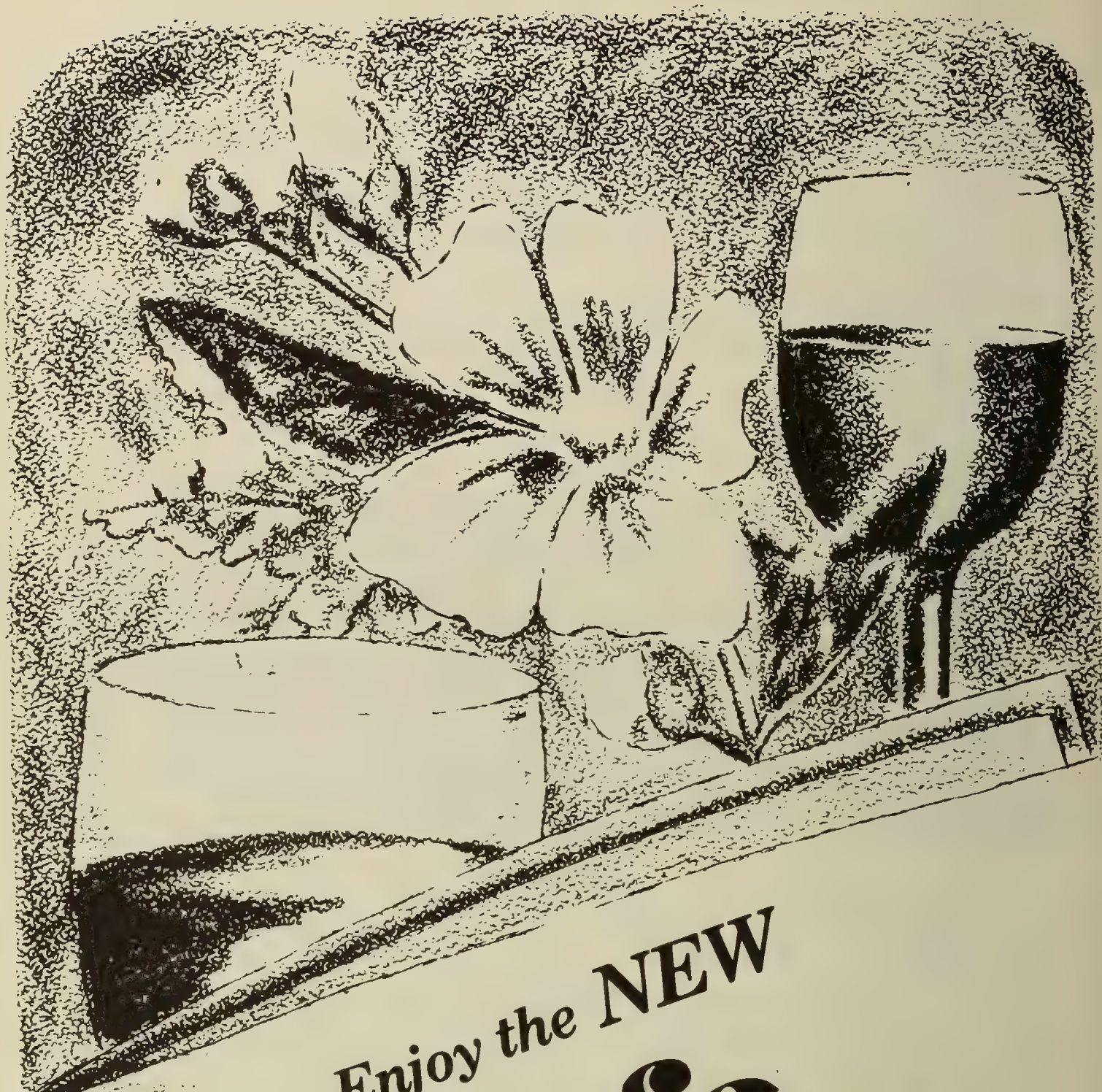
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**BOSTON SYMPHONY BROADCASTS:** Concerts of the Boston Symphony are heard by delayed broadcast in many parts of the United States and Canada through the Boston Symphony Transcription Trust. In addition, Friday afternoon concerts are broadcast live by WGBH-FM (Boston 89.7), WFCR-FM (Amherst 88.5), WAMC-FM (Albany 90.3), WMEA-FM (Portland 90.1), WMEH-FM (Bangor 90.9), and WMEM-FM (Presque Isle 106.1). Saturday evening concerts are broadcast live by these same stations and also WCRB (Boston 102.5 FM). Most of the Tuesday evening concerts are broadcast live by WGBH-FM. If Boston Symphony concerts are not heard regularly in your home area, and you would like them to be, please call WCRB Productions at (617)-893-7080. WCRB will be glad to work with you to try to get the Boston Symphony on the air in your area.

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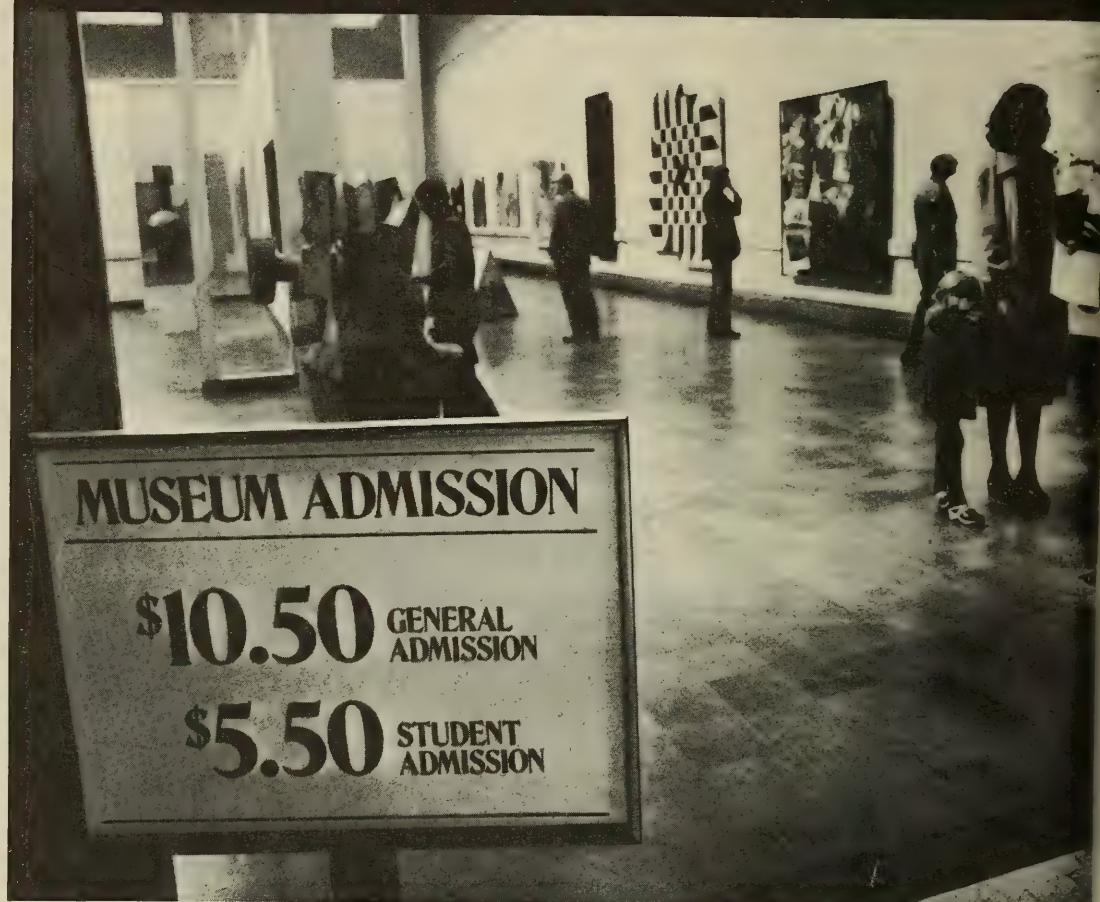
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